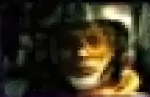


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LATEST NEWS
ON THE NEW MOVIE

STAR WARS

INSIDER




MARK HAMILL & CARRIE FISHER REMINISCE ABOUT
A LONG TIME AGO IN A GALAXY FAR, FAR AWAY....


THE FORCE UNLEASHED: MEET SAM WITWER,
VADER'S SECRET APPRENTICE!
COLLECTING: MEXICAN RARITIES
NEW STAR WARS BOOKS, COMICS & TOYS!




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


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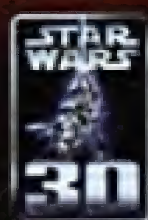
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STAR WARS

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ATTACK OF THE CLONES
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LOST OF THE 33RD
EPISODE III

ON HATERS: A NEW HOPE
EPISODE IV

THE EMPIRE STRIKES BACK
EPISODE V

RETURN OF THE JEDI
EPISODE VI



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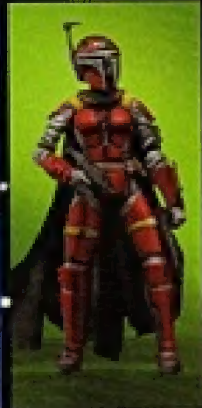
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Latts Ward



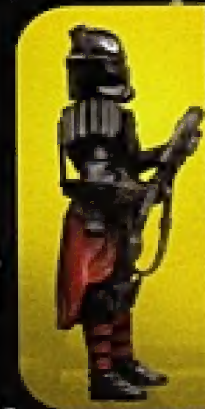
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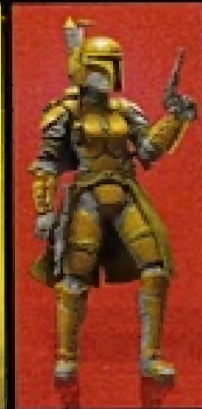
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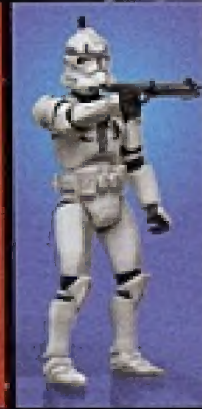
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Sergeant



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Isabet Reau



Clone Trooper



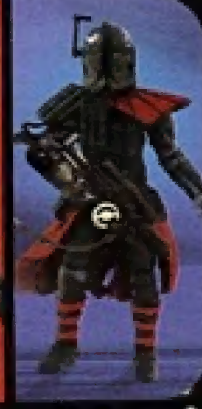
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"DON'T UNDERESTIMATE THE FORCE."

It was only when we came to the final stages of putting this issue together that we realized quite how much Darth Vader material was in it. After all, we've covered Vader a lot in *Insider*. And I mean, a lot. Yet, this issue is intended to be another installment in our 30th anniversary celebration, and the centrepiece is a brand new interview with Luke Skywalker himself, Mark Hamill! Yet, that pesky Vader is out to grab everyone's attention once more. He has a habit of taking over.

If you didn't catch him in an art exhibition at both Celebrations over the summer, you may have seen him floating overhead in the shape of a giant balloon!

There's no escape in the new *Star Wars* novels either, with both *Death Star* and *The Rise and Fall of Darth Vader* providing new takes on the omni-present Dark Lord of the Sith! We strongly resisted putting Vader on the cover of this issue (after all, he's appeared on four out of the last six issues!), giving pride of place instead over to the much more pleasing sights of Mark Hamill and Carrie Fisher.

While we're looking back with Mark (very fitting for an anniversary year), we're also looking forward to the next chapter in the *Star Wars* saga. Actor Sam Witwer lifts the lid on the process that brings Vader's (there he is again!) Secret Apprentice to life in the

forthcoming video game *The Force Unleashed*.

We're also looking to the future of this very magazine here at Titan Towers. Issue #100 is, decidedly approaching (in the U.S., that is – confusingly it's #76 in the U.K.) and we're looking to revamp the mag for the post #100 future. We'll be featuring a reader's questionnaire soon, but please don't hesitate to tell us what you want to see. It's only if you tell us your likes and dislikes that we can tailor *Star Wars Insider* to appeal to as many fans as possible. Email us at the usual address, but please don't ask for more Vader! I don't think any of us could take it!

BRIAN J. ROBB, EDITOR

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THE LATEST NEWS AND INFORMATION FROM THE STAR WARS UNIVERSE



LIFT-OFF FOR LUKE'S LIGHTSABER!

ORIGINAL STAR WARS PROP GETS FLIGHT ON SPACE SHUTTLE

An original prop Luke Skywalker lightsaber from *Return of the Jedi* is set to make a real trip into space this October. Astronauts aboard the space shuttle *Discovery* will take the Jedi lightsaber with them on their next flight as part of the celebration for the film's 30th anniversary.

The lightsaber prop was flown to the Houston Space Center on August 28. An actor dressed as Chewbacca handed it over to representatives from NASA's Houston Space Center during a ceremony at Oakland International Airport. In Houston, the lightsaber prop was then escorted by stormtroopers, plus R2-D2 and other *Star Wars* characters, to the Space Center for safekeeping (inside the lunar vault, once used to store samples from the moon) until the launch of the shuttle.

The flight, scheduled to lift off October 23, and designated STS-120, will be carrying a new Italian-built multi-port module (named *Harmony*) for the International Space Station, as well as Mark Hamill's prop lightsaber. The shuttle flight will be led by



commander Pam Melroy and pilot George Zamka. The seven-person crew also includes mission specialists Scott Parazynski, Doug Wheelock, Stephanie Wilson, and European Space Agency astronaut Paolo Nespoli, as well as space station Expedition 16 flight engineer Dan Tani.

Lucasfilm often lends items to exhibitions, but this will be the furthest a *Star Wars* movie prop has ever traveled. 🌌

Photo by Steacy Leong, Lucasfilm

RED TAILS GAINS WRITER

Long in development, the Lucasfilm movie project *Red Tails* now has a screenwriter on board. John Ridley has been officially signed up to pen the World War II

adventure movie about the Tuskegee Army, the first African-American pilots in the US Army Airforce. The movie gets its title from the special red markings their planes carried on the tails. Ridley came to Lucas' attention when he read his screenplay *L.A. Riots*, written for Spike Lee. Previously, Ridley had written the novel *Stray Dogs* (the basis for Oliver Stone's movie *U-Turn*) and scripted several TV series.

Talking exclusively with *Star Wars Insider*, producer Rick McCallum said: "I'm really excited about *Red Tails*. We have a fantastic writer named

John Ridley who's writing the script as we speak. We're hoping we'll have a first draft done by Christmas, and that we actually make it next year. We're just not sure if it's a summer picture or a winter picture, as it's a World War II film. If we're lucky and the script's great, then we'll start shooting close to the beginning of next year, either March or April. If not, we'll do it in September/October. It's looking good. I've been scouting locations in Italy, Croatia, Tunisia, and Hungary, so it's starting to happen." 🌌

MARION RAVENWOOD RETURNS



THE JONES FAMILY REUNITES FOR 2008

Actress Karen Allen has joined the cast of the upcoming *Indiana Jones* movie, reprising her role as spirited Marion Ravenwood, it was announced during Comic-Con International in San Diego.

The new movie is in production under the direction of Steven Spielberg, who is pictured here with Allen during a break in shooting in Hawaii.

"It's always fun to be on that set," said executive producer George Lucas of his return to the franchise. "You think back to the last time you were there. Standing there, it's like time stands still."

Star Harrison Ford was equally enthusiastic about returning to the role: "I think it'll be a lot of fun."

Indiana Jones and the Kingdom of the Crystal Skull is released worldwide on May 22, 2008. 🍷

INDIANA JONES

NEWSREEL



FURTHER INDY ADVENTURES

THE HERO RETURNS IN LEGO, BOOKS AND DVDS...

A host of new *Indiana Jones* product is on the way, including a LEGO videogame, an *Indiana Jones Handbook* and the adventures of Young Indy on DVD.

LucasArts and Traveller's Tales (TT) Games are working on a LEGO *Indiana Jones* Videogame for release in summer 2008. By the same team that created the LEGO *Star Wars* series, LEGO *Indiana Jones* will present a tongue-in-cheek take on the first three films. In addition, there will be LEGO *Indiana Jones*-themed playsets from January 2008. Meanwhile, LucasArts remains hard at work on its revolutionary, internally developed *Indiana Jones* videogame, which takes place a year after *Last Crusade* in an original story overseen by George Lucas.

The Emmy-award winning series *The Adventures of Young Indiana Jones* makes its long-awaited DVD debut on October 23, with an array of all-new bonus

materials, which allow viewers to dig deeper into the real-life events behind young Indy's globe-trotting.

The first 12-disc set includes seven feature-length episodes as well as 30 in-depth companion documentaries, and more. The documentaries complement the episodes with insights from scholars, historians and luminaries, bringing remarkable and fresh insight into *The Adventures of Young Indiana Jones*.

Volume Two will follow on December 10, with Volume Three scheduled for release in Spring 2008. The complete three-volume collection will contain 22 feature-length movies and 94 documentaries.

The Indiana Jones Handbook is a first person account of Indy's adventures, from his youngest days through to the latest film, complete with scrapbook elements and reproductions of many personal artifacts from Indy and those he gets involved with. It's one of several publishing tie-ins with the fourth *Indiana Jones* film, including novelizations, a making of book, and *The Lost Journal of Indiana Jones*. 🍷

For more information on LEGO *Indiana Jones*, please visit www.legoindianajonesgame.com.



STAR WARS EXHIBITION CONTINUES

Star Wars: The Exhibition has been such a popular hit in London that its run has been extended to cover the Christmas holiday period, with the show now scheduled to close on January 12, 2008.

Exhibition Coordinator Jonathan Sands said: "We want families, film fans, and everyone who loves the world's most popular film franchise to enjoy the exhibition, so extending the run until January was the best way to ensure everyone gets to re-live the magic of *Star Wars*."

In addition, the exhibition (based at County Hall, Westminster) was named by *The Daily Telegraph* as the number one exhibition in their Top 20 list of U.K. family activities this summer.

With 12 exhibition spaces and more than 240 original props, costumes, vehicles, artwork, and models, *Star Wars: The Exhibition* is the largest and most comprehensive exhibition of *Star Wars* material to come to the U.K. 🍷

STAR WARS

He sure seemed
friendly enough

77-07



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But as Artoo noted, something just didn't smell right about the oh-so-helpful stranger. Still, we're glad we met Boba Fett when he made his debut. That historic bit of animation may be gone, but good villains live on forever — especially when they're part of our Basic Figure Collection. Each 3 3/4" figure comes with a coin featuring its character and movie — 60 figures in all, each with a unique coin to collect!



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1 to 1: Luke Skywalker™, Boba Fett™, C-3PO™

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COM-SCAN EXTRA

WHEN HE CAME ACROSS SOME OLD STAR WARS ILLUSTRATIONS PETE VILMUR (WRITING HERE EXCLUSIVELY FOR *INSIDER*) TURNED DETECTIVE TO DISCOVER THEIR ORIGINS. LITTLE DID HE THINK HE'D UNCOVERED SOME LOST HOWARD CHAYKIN ART!



Han figure pose (right): This photo reference seems to have been used as the source for the illustrated version of Han Solo in the Chaykin art (above).



Luke figure pose (above): The full pose sketch of Luke seems to have been referenced by an image used on the cover of an early cast and crew photo album, which has been partially reproduced in *The Star Wars Vault*.



Princess Leia portrait and figure pose (left and above): Leia appears here with buns—and modesty—loosened up a bit. That's likely the low-cut, sleazy gown seen during the award ceremony at the end of *Star Wars*.



Darth Vader helmet (above): The only sketch that doesn't have an accompanying full-figure pose, this Vader depiction vaguely resembles the appearance of the Dark Lord as printed on the cover of Marvel's *Star Wars* #1 comic book.

Han Solo portrait and figure pose (below): Chaykin has said that Solo's likeness was the only one he was able to successfully nail from the get-go. This stunning depiction of the space pirate proves that claim to be correct.



Luke portrait: (above) This portrait of Luke appears to have been derived from an early file photo of Mark Hamill, although the hero's countenance has been gritted up a bit for his comic incarnation.

If you've had a chance to browse through the new *Star Wars Vault* book (by Steve Sansweet and me, published by HarperEntertainment), you may recognize a couple of the Howard Chaykin sketches depicted here. Interestingly, while these images have resided in the Lucasfilm Image Archives for over 30 years, the originals had been thought lost—until now.

A couple of years ago, I stumbled across an online auction offering a set of five rough pencil and ink sketches—a pair of Lukes, two Leias, and a portrait of Darth Vader. The set was advertised as being the work of *Star Wars* concept designer Joe Johnston—a competent figure artist, but more well-known for his vehicle designs and storyboard illustrations. I guessed they probably weren't Johnston's, but they did appear old, and drawn by a practiced hand. The auction mentioned that the sketches had come from a crew member of the production—unnamed in the description—making me vaguely suspect that these could be something significant. Of course, many auctions list items allegedly from ex-crew members, whose identities remain, for the most part, conveniently anonymous.

With no historical proof or provenance, the sketches rode out the week largely unnoticed, save for myself and one other bidder. Happily, I was able to snag them in the end for a bid of about \$112, an amount I hoped hadn't just been

blown for a few pieces of deftly-drawn fan art.

Fast-forward about a year later to Lucasfilm's Image Archives, where I came upon a folder inscribed "Chaykin" while thumbing through the file cabinets looking for a couple of rare Darth Vader photos. I was aware of Chaykin's contributions to *Star Wars* (I'd interviewed him for the *Star Wars Poster Book*) and hoped the folder would reveal some original concept artwork for the early 1976 convention poster. What I found were seven black and white glossy photos, five of which depicted the artwork I'd purchased a year earlier! Needless to say, I was floored by the find, which revealed an extra pair of sketches I'd never seen—a Han Solo portrait and full figure pose. Chaykin's name was repeated on the reverse of each glossy, accompanied by the old-style LFL filing numbers I'd seen on many early company photos. These didn't appear to be concepts for the first poster, but something perhaps even older—character studies of the major stars to see how they'd translate into comic book figures.

While the Han Solo sketches remain at large, one can only hope that some lucky collector will stumble upon a fuzzy photo of them while browsing some sideline category of an online auction site, far from the probing eyes of collectors in-the-know, and proceed to win them for a song. That's one tune I'd pay to hear again.

THE WEIRD AND WONDERFUL TANTIVE IV EXPERIENCE



One of the highlights for many fans attending *Celebration Europe* in London was witnessing the full set recreation of the *Tantive IV* Blockade Runner hallway seen in Episodes III and IV. For those who were able to view this attraction first-hand, the experience was downright euphoric.

Weird & Wonderful Ltd., which recreated the *Tantive IV* interior along with a stunning reconstruction of a Dagobah swamp section for *Celebration Europe*, spared no expense or detail to bring these classic *Star Wars* locales to life, from the illuminated ceiling of the Blockade Runner to the winding roots of the Dagobah trees. In the case of the *Tantive IV*, this was not simply a mockup thrown together for Kodak moments—this was an actual working set that could be shot from multiple angles, matching the original *Star Wars* set so closely that it could virtually double for it in the movie. In fact, that's just what it did.

Fans were invited to dress up in Rebel trooper uniforms and act out the opening scenes from *A New Hope*, with the added help of the intrepid

stormtrooper costumers of the 501st Legion. And the experience didn't stop there. Other costumers, including Darth Vader, C-3PO, and R2-D2 provided by the R2 Builders Club, stood in for their filmic counterparts as video cameras rolled, capturing footage that an on-site editor could cut into the original movie as the audience watched. To most who witnessed it, the experience for the audience and fans-turned-Rebels was, well, captivating (pun intended).

Jonathan Sands, owner of Weird & Wonderful since 2001, says his company was originally in the business of prop storage. "Weird & Wonderful Ltd. is an entertainment production company which began its life as a Prop Hire service to the film and TV industry," he explains. "It has since expanded its services to set building, model making, sculpting and project management for public events."

Originally based in the same Elstree Studios that was home to many *Star Wars* productions, Weird & Wonderful began a relationship with Lucasfilm when space was needed to store props from the new prequel

productions. "We've continued to build on an agreement that was originally created by Lucasfilm in 1998 to store many of the props from Episode I following production, which included set pieces such as the full size N1 Naboo starfighter amongst others," explains Sands.

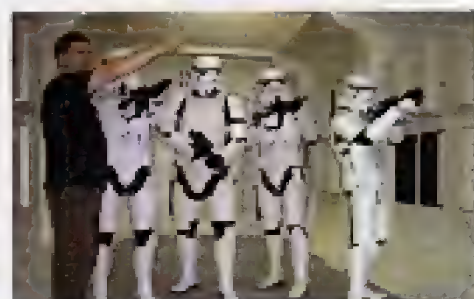
"Since then we have been lucky enough to have been involved with much of the theatrical publicity along with various partners for *Star Wars*," he continues. "Including the London premiere of *Revenge of the Sith* in Leicester Square, the Formula 1 (sponsored by Red Bull) in Monaco in 2005, *Celebration Europe*, and now *Star Wars: The Exhibition* in London County Hall."

For *Celebration Europe*, discussions began with Lucasfilm's Head of Fan Relations Steve Sansweet in November 2005 to plan a Jedi Training on Dagobah experience and a concept that involved recreating a true-to-life sound stage environment—an idea that included a live show every hour demonstrating just how the scene might have been put together with real directors, actors, and a few members of the audience.

"One of the most iconic moments in *Star Wars* is onboard the *Tantive IV* Blockade Runner where Darth Vader makes his first appearance," says Sands. "What other scene could we have recreated?"

Working alongside Sansweet and Lucasfilm Archives' Laela French to ensure that the re-building of the *Tantive IV* set was true and accurate, Weird & Wonderful was provided with continuity photographs of the original set from multiple angles.

"Originally it was discussed that it might have been





possible to use much of the archived set [from Episode III]," explains Sands, "but it quickly became apparent that we would have to build it entirely from scratch as [the original set] was in the U.S."

The set took approximately three months to build, not including design and planning. "But this was only half of the project," says Sands, "as we had to also design the live show around it. As we got closer to Celebration Europe, ideas were developed on top of more ideas, which resulted in the live-action recreation that we all experienced."

The live-action experience included handfuls of fans decked out in Rebel Trooper fatigues, quickly coached to convincingly deal and be dealt invisible laser blasts from an onslaught of costumed stormtroopers. The action was focused around the hallway in which Darth Vader first enters the Blockade Runner... and the *Star Wars* saga.

"It was a grand plan and one that didn't allow for any error," says Sands. "If executed incorrectly with hardcore fans, it could have gone wrong quickly. So focus and creative persistence was necessary."

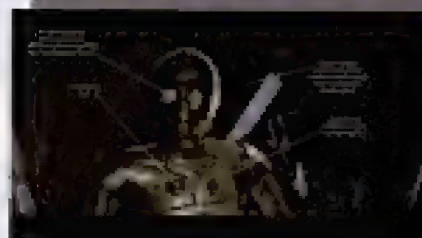
While the *Tatooine TV* and *Dagobah* sets are currently created until needed again, Weir & Wonderful has been keeping busy with an interactive show called *The Jedi School at Star Wars: The Exhibition* in London. Originally created for Chessington World of Adventures in 2006, the Jedi School has continually evolved and is performing up to 10 live shows a day. Adds Sands, "It's such a joy to see the faces of the audiences when it all comes together, which proves that we are on the right track."

Hopefully, that track will someday lead Weir & Wonderful to the United States so American fans can enjoy a *Tatooine TV Experience* of their own. Check out <http://www.irondandwonderful.com> to keep up to date on its latest events.



JAWA POWER!

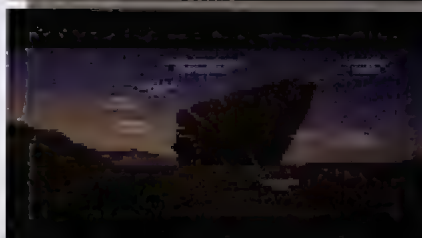
Moviegoers, wanting to really go in-depth in the *Star Wars* movies, need look no further than the *Star Wars Visual Guide*. Inspired by both the incredible *Visual Dictionary*s published by DK Books and the legendary *Behind the Magic* CD-ROMs released by LucasArts in the 1980s, the Visual Guides are an ongoing and the best of both worlds that dissect the *Star Wars* movies chapter by chapter.



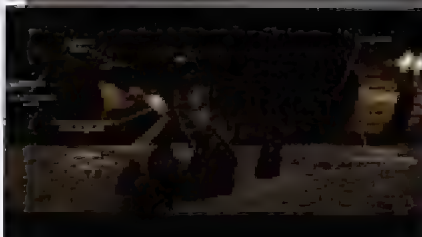
☛ In the radio drama, after he is kidnapped by the Jawas, C-3PO asks if the little creatures have seen his companion, R2-D2. He then goes on to describe the stubby droid and even indicates the direction Artoo traveled when the pair separated. Thus, Threepio is the reason the Jawas easily track Artoo and capture the astromech.



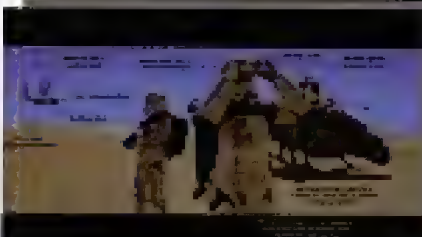
☛ On March 26, 1976, during the height of filming, *Tatooine* was hit with its first winter rainstorm in 50 years.



☛ In the second draft, the droids actually escape the Jawas when the sandcrawler becomes trapped in a narrow canyon pass. As the Jawas attempt to free the vehicle, Threepio and Artoo manage to slip away. They flee to Anchorhead to complete their mission for Deak Steerhiller, who has ordered the droids to find Owen Lars.



☛ In order to expand the sandtroopers-combing-the-desert scene for the *Special Edition*, new footage was shot in Yuma, Arizona in 1995. It was the hottest day on record, with temperatures soaring to 132 degrees Fahrenheit. The stormtrooper extras consisted mostly of U.S. Marines who could tough out the heat. Careful inspection of the stormtrooper armor reveals that it is from later films, and not a perfect match for the original armor created for *A New Hope*.



☛ The droidback featured in the original release of *Star Wars* was actually a huge puppet. Its head could be turned from right to left, but it was largely immobile. From the 1997 *Special Edition* onwards, the giant model was replaced by several extremely active CG creatures.



☛ Ralph McQuarrie, Concept Artist: "The sandcrawler was just said to be an enormous iron-tracked vehicle, and I put a big trapdoor on the front because it's collecting junk and I made it huge and put a driver's compartment at the top and designed this peak that comes off the front. I added engines, exhaust pipes, and plenty of tracks. In fact, there are four different tank-like tracks on the crawler. I wanted it to look like an old warhouse on tracks."

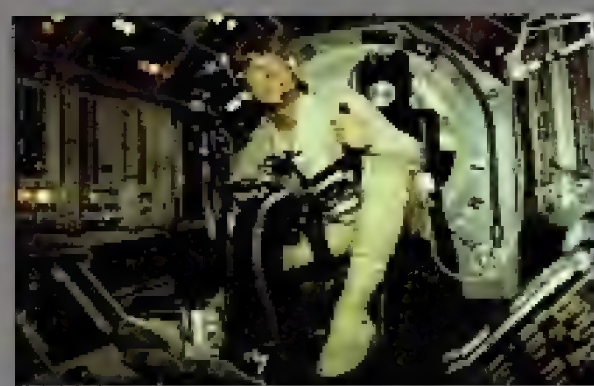
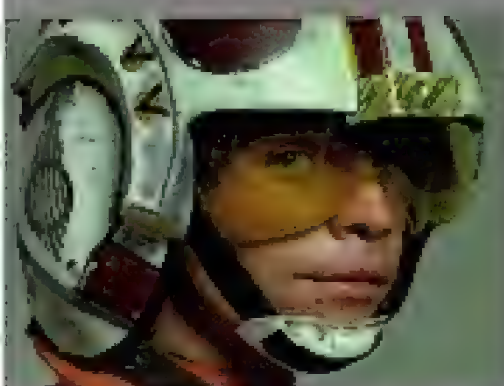


LUKE & LEIA

RARELY INTERVIEWED ABOUT HIS *STAR WARS* EXPERIENCES, MARK HAMILL SITS DOWN ONE-ON-ONE WITH *STAR WARS INSIDER* TO DISCUSS HIS FORCE-FILLED MEMORIES.

AS A BONUS, *STAR WARS INSIDER* ALSO PRESENTS SOME SELECTED HIGHLIGHTS FROM ACTRESS CARRIE FISHER'S APPEARANCE AT *STAR WARS CELEBRATION IV*.

WORDS: BRIAN J. ROBB, JONATHAN WILKINS, & BRIGIO CHERRY



Mark, the original Star Wars, was 30 years ago—and it was one of your earliest acting jobs.

Let's see, how long had I been in the business? About 30 years, and I had mostly TV credits and Star Wars was actually my first film. I don't remember its eventual commercial success, but I know it was going to be good. The script was wonderful. I didn't know what the special effects would be like, but then I saw Ralph McQuarrie's drawings. I also loved the explanation they were giving in terms of warships, and the fact of a billion-year future.

Then the cast was assembled and I recall saying, "I don't know if the public is going to go for this, but it's going to be a great film." I don't think I said the word "blockbuster" but we had a chance in our contract that said we had to do two more if the first one was successful. I said to everybody I talked to that there's no way we won't do the big thing, because at that time it was played at about a 10 million budget, all a sudden they had made about \$27 million to break even and then go into profit. I said even if I lived 100 years in a happy marriage that movie, it's up the chain because it's funny, and it's good.



THE WIT & WISDOM OF CARRIE FISHER

ACTRESS CARRIE FISHER PARADED HER WICKED WIT DURING HER APPEARANCE AT STAR WARS CELEBRATION IV. OVER THE NEXT FEW PAGES STAR WARS INSIDER PRESENTS SOME SELECT HIGHLIGHTS!

PRINCESS I





"FINALLY, AFTER STAR WARS HAD MADE A HUGE MARK AND IT WAS HUGE POPULAR, THEN THEY GOT COMFORTABLE ENOUGH TO MAKE A POSTER WHERE LUKE LOOKED LIKE ME."

- MARK HAMILL

ER

was such a thrill [laughs], to try and lose weight. At the diet farm there was Lady Bird Johnson, President Johnson's wife, and Ann Landers! They asked what I was making. "What's Star Wars? Star Cars?" They couldn't understand.

"By the time I got to the set, I hadn't lost 10 pounds, so when he [George Lucas] put me in that hairstyle, [I thought, 'I'm gonna say I like anything'] to distract from my weight. I'd had more confidence or I weighed less, that hairstyle probably would not have happened."

HIS FAVORITE AND LEAST FAVORITE SCENES TO SHOOT

"The favorite was the swing across the Death Star duels, but the least favorite was having to re-shoot the hologram scene. They shot it against a blue background, which made my hair vanish, so I looked like a little Yul Brynner. They had to re-shoot it and spray my hair gold and I spent a whole day doing it again. So, to this day now I remember that hologram speech! The dialogue was impossible to say. I had to memorize the stuff, as that was the only way to get past it. I never asked George what it meant!"



ESS LEIA ORGANA



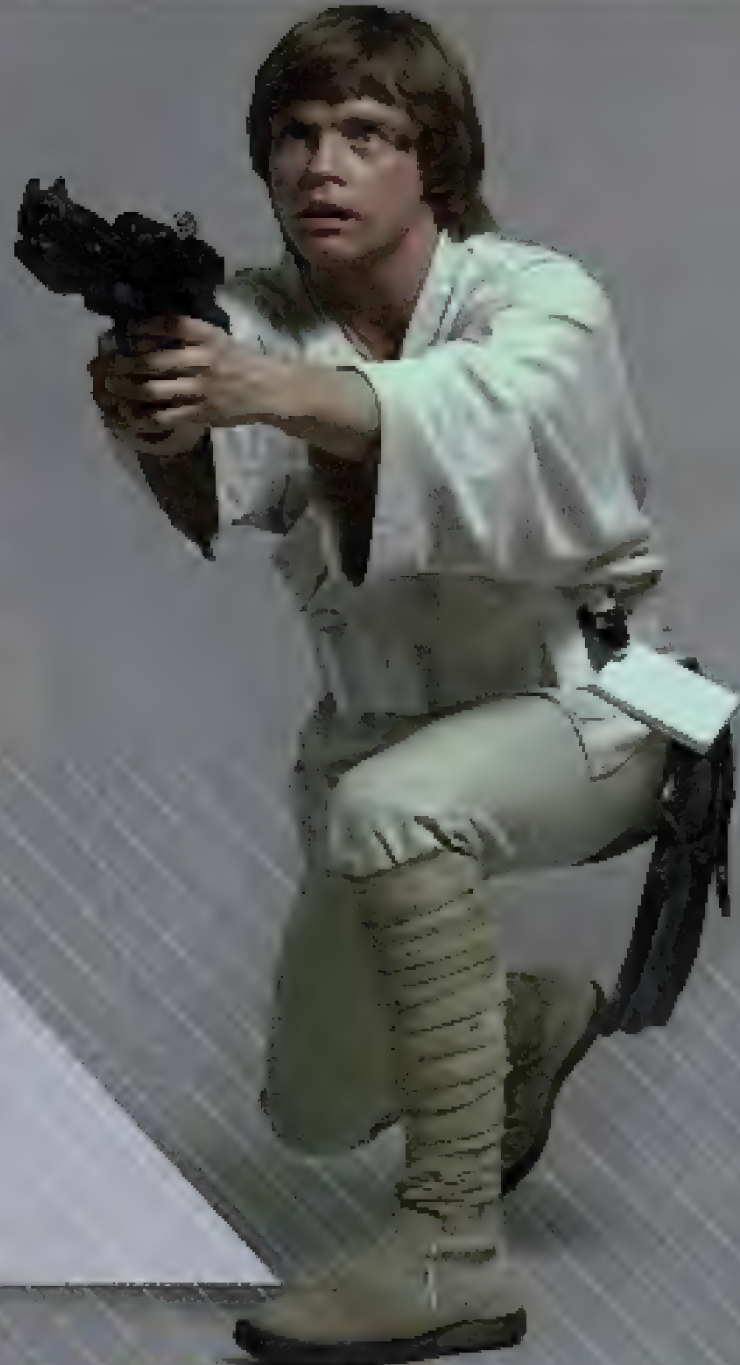
PRINCESS

Would you revisit Luke if you were offered it, either as an older character in a film or as a voice in a game or cartoon?

You know, that got in *Star Wars* commercials for long time. IFA. Thinking of the 30-year-old Luke. If I would like to do that is still up.

I thought he was putting me on, but he had the idea of using me so people could see me again. They'd see me as an old man, looking down. That's a big thing. From that point of view, it's using the power of a young man, that appeals to me. I think he is (1971, before if you see 70, I'd like to see Luke again). You could imagine it. I like it.

beginning, I mean, but he said for me. We have friends of the past who are not alive, so it was very much that feeling of the past to me. I think, I'm not sure if you know, and saying goodbye to your friends. We were also in the 1970s, I'm not sure if you know, but it's like the old Woody Allen joke where he's asked to do a film with a girl who's old and he says, "I'm not sure I can do it." They say, "Well, that's the best, we were going to do it with you 40 years." He says, "Just a minute (1971, before if you see 70, I'd like to see Luke again)." I like it.



"DURING THE FILMING OF THE ORIGINAL GEORGE ASKED ME IF I'D LIKE TO [COME BACK] IN 2011! I THOUGHT HE WAS PUTTING ME ON. HE LIKED THE IDEA OF USING ME SO PEOPLE COULD SEE ME AGE!"

- MARK HAMILL



THE MAJESTIC FROM OUTER SPACE

Fisher hosted an episode of *Saturday Night Live* on November 18, 1978, in which she appeared in a bikini and sang a 1950s-style song.

"I had a fantastic time doing that show (*Saturday Night Live*). I lived then with Paul Simon, right next door to Lorne Michaels who was producing the show. I also played Linda Blair on that show, which was disconcerting when I saw *The Exorcist*. Dan [Akyrold] interviewed me as Linda Blair. They also did Alec Guinness talking in a very strange way through the Force. I can't remember all of it. It has been - what? - 30 years!"

The song that "Linda" sings on SNL:

I'm a teenager from outer space
Trying to make it in the human race
Although I come from another world
I'm really a very nice girl

And even though I'm dropping from the sky
I would never steal another girl's guy
I don't want all the guys to hate me
I just want the guys to date me!

I want to wear a two-piece bathing suit
I want to find a boy that's really cute!
Writing love letters in the sand down
But it's hard when you're the new kid on Earth!

Carrie: I'm a teenager from outer space
Trying to make it in the human race
Although I come from another world
I'm really a very nice girl



THE NEXT OFFICIAL
INSTALLMENT IN THE
STAR WARS SAGA



"YOU'RE HIRED"

to be Darth Vader's Secret Apprentice!

STAR WARS INSIDER MEETS LUCASARTS PROJECT LEAD
HADEN BLACKMAN AND "SECRET APPRENTICE" ACTOR SAM
WITWER TO GET THE LOWDOWN ON THE NEXT CHAPTER OF
THE STAR WARS SAGA: *THE FORCE UNLEASHED*.

WORDS: BRIAN J. ROBB & JONATHAN WILKINS



Shining pre-production screen shows the ambitious scale of the action planned for *The Force Unleashed*.

You've seen the trailer and heard the rumblings, but only *Star Wars Insider* can bring you the latest on the exciting next chapter of the *Star Wars* saga. In *Star Wars: The Force Unleashed* you get to play as Darth Vader's "Secret Apprentice" in a storyline that promises new revelations about the *Star Wars* galaxy. The story—developed under direction from *Star Wars* creator George Lucas—takes place between *Revenge of the Sith* and *A New Hope*, filling a largely unexplored narrative gap. Using stunning new technology, the team at LucasArts promises players will experience the Force like never before.

Bringing the game to a console near you is LucasArts Project Lead Haden Blackman and *Battlestar Galactica* actor Sam Witwer, cast as the in-game representation of Vader's Secret Apprentice. *Star Wars Insider* sat down with them both at Celebration Europe and managed to pry a few secrets out of them!



Dimension road—this is the arm and hand of a Jedi from Darth Vader's "Secret Apprentice," the character you play!

*"We really wanted to legitimize **The Force Unleashed** and make it the next chapter in the **Star Wars** saga. You can't do that unless you get George involved."*
— **Haden Blackman**

Star Wars Insider: *The Force Unleashed* combines actors and the artificial world of computer games to a greater extent than LucasArts has ever done before.

Haden Blackman: This was a very different process for us than on previous games. That's because of the kind of story that we're trying to tell, but also because we collaborated very closely with Industrial Light & Magic on likeness capture and facial mocap [motion capture] techniques that they've used in films like *Pirates of the Caribbean*.

I think the biggest difference for us, from a production standpoint and on the creative side, was the casting. Normally when we cast a voice actor it doesn't matter how old they are or what they look like. In this case we knew that we had to cast people—for all the main characters—that not only looked the part, but also sounded the part and could act, often with their face alone. All of the actors needed to be able to bring nuance to their performances in terms of facial expressions. Also, we really wanted to get the actors in the same room, which is not something we do all the time, so it was much more like a movie. It was a big learning experience for all of us.

Sam, as a TV and film actor, tackling a computer game must have been something new for you?

Sam Witwer: Well, it was new insofar as the motion capture process went. We went to ILM, which created 3-D doubles of all the main characters. Our performances drove the animation models. It's literally our performances in the game. You had to imagine the setting around you, but that's no different than working on movies or TV, whether it's *Stephen King's The Mist* or *Batman Returns*. There's a

green screen and they want you to pretend there's something there that really isn't. You're always using your imagination to some extent.

It was really well thought out, though. They had storyboards, they knew what they wanted, and we just did it. The script was really well-written and that helps.

I didn't really know what to expect when I went into it. Video game scripts really range in quality; sometimes the dialogue is very dry and expositional. It doesn't really stir you emotionally. The story that Haden and George [Lucas] came up with was a proper screenplay. Everything that took place in those scenes was dramatic and had character value, rather than just expositional value.

It does, like Haden said, rely on performance to drive it in the same way that a movie or television show relies on performance. I was extremely pleased when I got material that was mentally interesting, fun, and challenging.

There must be a difference in the way you approach your performance though, assuming there are multiple paths a character can take, depending on the gameplay. Is that totally different to how you would approach a fixed, linear story, like a movie? How do you change your mindset to accommodate that?

Witwer: Well, it's very simple. Haden wrote a character that has a lot of internal conflict. He's a dark-side character who was raised by Darth Vader, essentially. He never really had a chance to have any kind of childhood, or to come up with any moral values based on his own experiences. Everything was fed to him by Darth Vader. Throughout the whole story he's trying to figure everything out, he's trying to figure out life, trying to



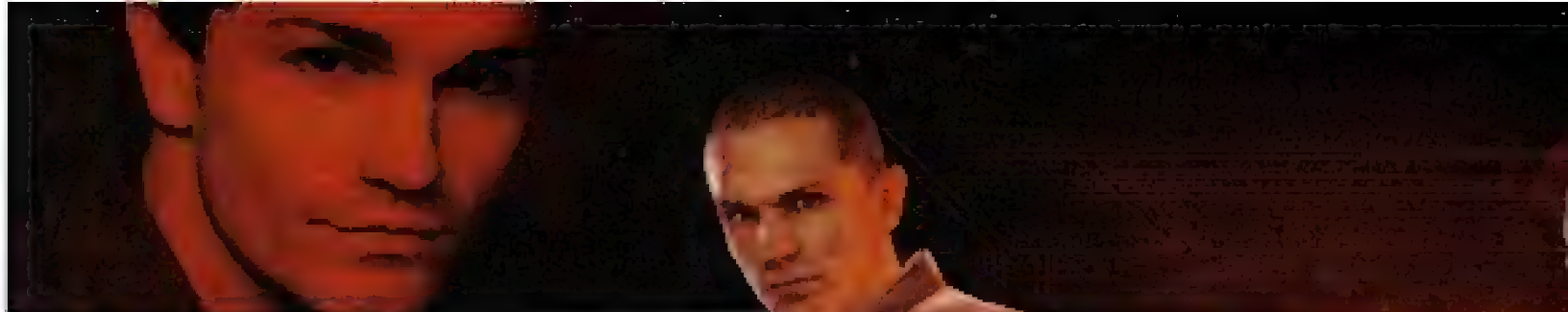


figure out what he's supposed to be doing at any given moment. When you have a character that conflicted, it does open the door for any kind of divergent path, because he doesn't know at any given moment which way he's going to go.

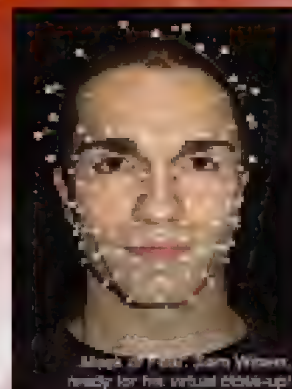
Blackman: I think Sam's performance lends itself to a lot of this. It's not overly wordy, so there's a lot of interpretation the player can do as well. The players can imprint a lot of their own thoughts and emotions on some of the sequences. As Sam points out, the character is so conflicted that there's lots of questions like "Why did he do that?" and "Is he doing this because he wants revenge, or is he doing this for altruistic reasons?"

Witwer: We were shooting this and having discussions about what makes *Star Wars* great. Why is it still around after 30 years? What is iconic about Han Solo? What's iconic about Luke Skywalker?

Part of what *Star Wars* is about is letting the audience bring their own experience to it and interpret it. Haden wrote a script that leaves a lot open to interpretation. In the performances, we tried to maintain that mystery. We didn't want to explain too much at any given point. Haden didn't explain a lot in the script that didn't need to be explained. We didn't explain a lot in the performances.

Blackman: Not explaining the mystery comes from George [Lucas]. During a lot of our conversations that was one of the things he hammered home. "Don't explain everything, let's keep some mystery to the universe." There are certain things that will never be explained about *Star Wars*. He's happy with that, so we tried to leave a lot of mystery.

Witwer: Speaking of things that George said about *Star Wars*, one of the things that we always talked about was "What was it in those original movies that really made them work?" The joke is that the oft-heard directions on the *Star Wars* set were "Faster, more intense!" That was said over and over



More of Finn: Sam Witwer, ready for his virtual close-up!



"The Secret Apprentice is this incredible warrior, but get him around a girl and he's just turns into a 12-year-old kid."
 — Sam Witwer

ages when we were shooting those scenes. We were like, "Well, that did already feel like *Star Wars*, let's just make it feel a little more intense." Even in the dialogue scenes, we tried to keep that 1940's serial-romance vibe. The dialogue is very snappy and old-school in that way. We wanted to get it right—it's *Star Wars* and we really wanted to make it feel as much like *Star Wars* as we could.

George said that *Star Wars* is a mix of action, drama, and comedy. We wanted to get the comedy in there. A lot of times that snappy dialogue is where the *Star Wars* humor is, especially in the dialogue between Juno and the Apprentice. It had to have that old-school romance feel to it.

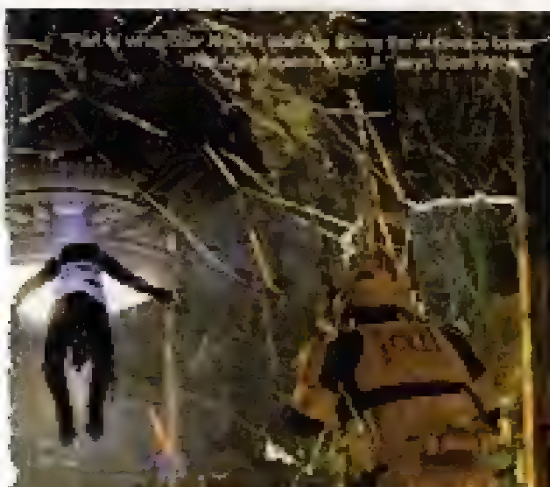
Why do you think George Lucas was so involved with this project, and what did you guys get out of his involvement?

Blackman: He was involved because we asked him to be! We wanted him involved. This game is the next big *Star Wars* event. One of the mistakes we've made in the past at LucasArts, I think, is that we didn't get George involved at the level we needed as often as we could. As a result, we did a lot of fringe things on the outside edges of the continuity. We really wanted to legitimize *The Force Unleashed* and make it the next



*"George said that *Star Wars* is a mix of action, drama, and comedy. We wanted to get the comedy in there, in the dialogue between Juno and the Apprentice."*

— Sam Witwer



"I was extremely pleased when I got material that was mentally interesting, fun, and challenging."

— Sam Witwer



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chapter in the *Star Wars* saga. You can't do that unless you get George involved.

It went way beyond just getting him to approve stuff. We sat down several times with him for brainstorming meetings. If he likes something, he'll just start riffing on it and go for hours. It took us a long time to hit on the idea of Darth Vader's Secret Apprentice, and when we did that and presented it to him, he said, "That's great—do that. It's perfect for the time period, it's the perfect character to play in the

game, it's the perfect character to tell a story about!"

I think for me the most rewarding experience was that he spent about half an hour just riffing on the idea of Vader as a Master, not even the Apprentice as a character, but who Vader is as a Master. You've got to let that define who the Apprentice character is, because Vader is essentially his parent. We're all at least partially defined by our parents. George talked a lot about Vader motivating through fear, and people constantly being on edge around him. He also

encouraged us to include the Emperor. In the original draft the Emperor wasn't very well developed or in the game very much, and he told us, "Use the Emperor!"

Sam, did you feel that it made *The Force Unleashed* more legitimate, having George Lucas involved?

Witwer: Absolutely! The Emperor has some great things to do in this. There are some really interesting twists that George signed off on and that we're really happy about.

Do you think we'll ever see the Secret Apprentice again?

Witwer: That is unknown—we shall see.

Would you like to play him again?

Witwer: Oh, certainly. He's a really fun character. The fact is that he was raised by Vader, but has this innocence underneath all that. He's trying to figure out what to do. He's this incredible warrior, but then you get him around a girl and he just turns into a 12-year-old kid. He doesn't know how to talk to her! It's fun, really fun! ☺



"He's the perfect character to play in the game," said *Star Wars* master George Lucas of the Secret Apprentice.

"We wanted to get it right—it's *Star Wars* and we really wanted to make it feel as much like *Star Wars* as we could."
— Sam Witwer

[illegible]

1. *Small, dark, rectangular object, possibly a book cover or a piece of fabric, with two small, light-colored, star-shaped or floral patterns on it.*
 2. *Small, dark, rectangular object, possibly a book cover or a piece of fabric, with two small, light-colored, star-shaped or floral patterns on it.*

Joe Johnston's early Star Wars storyboards (circa October-December 1975) reveal the thrice-gone-off-again fate of Red Leader. In the third draft, George Lucas has Red Leader be the first to attempt to reach the exhaust port—while Blue Leader and his squad, including Luke Skywalker, try and cover him. When we next cut back to Red Leader, his ship is in flames. In the fourth draft, Red Leader gets killed by Darth Vader just as he fires off a shot at the vulnerable exhaust port.

Johnston's storyboards reveal that in-between drafts, Lucas considered having Red Leader reach his objective—and miss. Then he'd get blown to smithereens! Alas, fate has been cruel to Red Leader many times. Presumably Lucas decided against his getting hit a shot in order to illustrate just how hard it would be to even reach the end of the trench with Vader on your tail. In the fourth draft, Blue Leader would subsequently miss, and even Luke would wind up missing the first time.

In preparation for writing *Red Leader's* numerical place and fate in the trench run's order would be given to Gold Leader, who is destroyed before firing a shot. Editing would also have Red Leader take the place of Blue Leader, now getting off a shot and then being destroyed, as Blue had to be eliminated as a color for technical reasons. To sum up, in the drafts, trench run order was Red, Blue, Luke, but in the film, it's Gold, Red, and Luke.

In the drafts, when Luke succeeds on his second trench run in destroying the Death Star, because of the earlier failures, the importance of the Force was made even clearer. Ultimately, however, the film contains only three trench runs, as Luke's first was eliminated in a 20-min.

(Storyboard notations are by special effects director of photography Richard Edlund. Script excerpts are from Lucas' fourth draft, dated January 1, 1976.)

BOARD 1546 100' 400' 200' 100' 50' 25' 12.5' 6.25' 3.125' 1.5625' 0.78125' 0.390625' 0.1953125' 0.09765625' 0.048828125' 0.0244140625' 0.01220703125' 0.006103515625' 0.0030517578125' 0.00152587890625' 0.000762939453125' 0.0003814697265625' 0.00019073486328125' 0.000095367431640625' 0.0000476837158203125' 0.00002384185791015625' 0.000011920928955078125' 0.0000059604644775390625' 0.00000298023223876953125' 0.000001490116119384765625' 0.0000007450580596923828125' 0.00000037252902984619140625' 0.000000186264514923095703125' 0.0000000931322574615478515625' 0.00000004656612873077392578125' 0.000000023283064365386962890625' 0.0000000116415321826934814453125' 0.00000000582076609134674072265625' 0.000000002910383045673370361328125' 0.0000000014551915228366851806640625' 0.00000000072759576141834259033203125' 0.000000000363797880709171295166015625' 0.0000000001818989403545856475830078125' 0.00000000009094947017729282379150390625' 0.000000000045474735088646411895751953125' 0.0000000000227373675443232059478759765625' 0.00000000001136868377216160297393798828125' 0.000000000005684341886080801486968994140625' 0.0000000000028421709430404007434844970703125' 0.00000000000142108547152020037174224853515625' 0.000000000000710542735760100185871124267578125' 0.0000000000003552713678800500929355621337890625' 0.00000000000017763568394002504646778106689453125' 0.000000000000088817841970012523233890533447265625' 0.0000000000000444089209850062616169452667236328125' 0.00000000000002220446049250313080847263336181640625' 0.000000000000011102230246251565404236316680908203125' 0.0000000000000055511151231257827021181583340541015625' 0.00000000000000277555756156289135105907916702705078125' 0.000000000000001387778780781445675529539583513525390625' 0.0000000000000006938893903907228377647697917567626953125' 0.00000000000000034694469519536141888238489587838134765625' 0.000000000000000173472347597680709441192447939190673828125' 0.0000000000000000867361737988403547205962239695953369140625' 0.00000000000000004336808689942017736029811198479766845703125' 0.000000000000000021684043449710088680149055992398834228515625' 0.0000000000000000108420217248550443400745279961994171142578125' 0.00000000000000000542101086242752217003726399809970855712890625' 0.000000000000000002710505431213761085018631999049854278564453125' 0.0000000000000000013552527156068805425093159995249271392822265625' 0.00000000000000000067762635780344027125465799976246356964111328125' 0.000000000000000000338813178901720135627328999881231784820556640625' 0.0000000000000000001694065894508600678136644999406158924102783203125' 0.00000000000000000008470329472543003390683224997030794620513916015625' 0.000000000000000000042351647362715016953416124985153973102569580078125' 0.0000000000000000000211758236813575084767080624925769865512847900390625' 0.00000000000000000001058791184067875423835403124628849327564239501953125' 0.000000000000000000005293955920339377119177015623144246637821197509765625' 0.0000000000000000000026469779601696885595885078115721233189105987548828125' 0.00000000000000000000132348898008484427979425390578606165945529937744140625' 0.000000000000000000000661744490042422139897126952893030829727649688720703125' 0.0000000000000000000003308722450212110699485634764465154148638248443603515625' 0.00000000000000000000016543612251060553497428173822325770743191242218017578125' 0.000000000000000000000082718061255302767487140869111628853715956211090087890625' 0.0000000000000000000000413590306276513837435704345558144268579781054500439453125' 0.00000000000000000000002067951531382569187178521727790721342898905272502197265625' 0.000000000000000000000010339757656912845935892608638953606714494526362510986328125' 0.0000000000000000000000051698788284564229679463043194768033572472631812554931640625' 0.00000000000000000000000258493941422821148397315215973840167862363159062774658203125' 0.000000000000000000000001292469707114105741986576079869200839311815795313873291015625' 0.0000000000000000000000006462348535570528709932880399346004196559078976569366455078125' 0.0000000000000000000000003231174267785264354966440199673002098

RM - LASER BEATS WITHIN SURFACE

LEVEL DURING W/TAIL SHOOTING TAIL

1.05 ft.

1900

1882

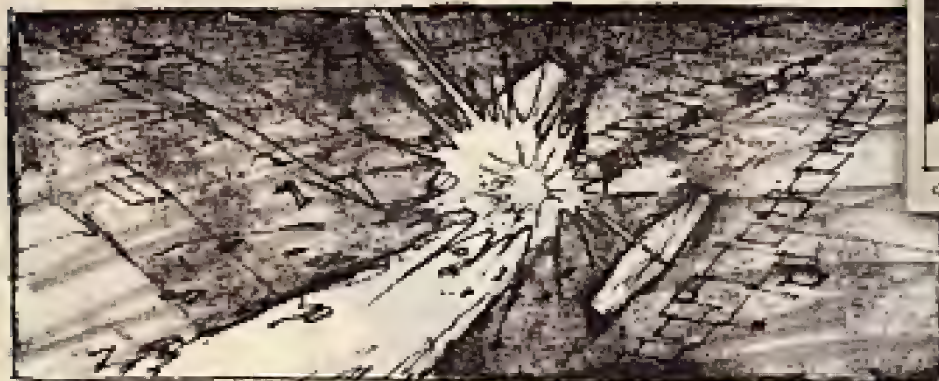
2000

#2
POV from Luke's
gunnery. Luke
stuns the Death
Star surface as
his laser beam
is on a small
projectile,
which explodes
in a spectacular
ball of fire.
Luke continues
on his dive as
a TIE fighter
appears on his
tail, and begins
to close fast.
[Edwards's notation,
"consult film for
motion," refers to the
15mm short Lucas had
made for reference.]

THE BOARDS

EXCLUSIVE
SERIES
PART 5 OF 6

233
BOARD 161 LOC: EQUATOR RG: LOW ALT. D.S. SURFACE



FROM 232: BLUE CHIEF
POV - THE SHIP GETTING HIT AND EXPLODING (CAMERA AGAINST STARS)

XX

WEDGE
AGAINST
STARS

PAN/TILT

BOARD 162 LOC: EQUATOR RG: LOW ALT. D.S. SURFACE



WEDGE DIVING ACROSS RG

Wedge dives across the horizon toward Luke and the TIE fighter. [Note the board uses the third draft name "Chewie," which was changed to "Wedge" in the fourth draft.]

Shot from Wedge's gun camera as the TIE ship explodes against the stars. Luke's ship can be seen far into the distance.

#3

#4

PORKINS

I've got problems here. My converter is running wild.

BIOS

Eject, eject. Blue Six. Do you read?

PORKINS

I'm all right. I can hold it. Give me a little room. BIOS.

BIOS

Pull up. Pull up.

BIOS and Porkins race over a mechanical surface gun emplacement, which follows them relentlessly. Flak and explosions are everywhere. [Note that "Blue Leader" has been crossed out, and "Porkins" written in a fourth draft change.]
CD: Porkins. His cockpit explodes over the low altitude horizon of the Death Star.

BOARD 163 LOC: EQUATOR RG: LOW ALT. D.S. SURFACE



CU BIOS COCKPIT RELEASE HORIZON

PLATE

OK

BOARD 164 LOC: EQUATOR RG: LOW ALT. D.S. SURFACE



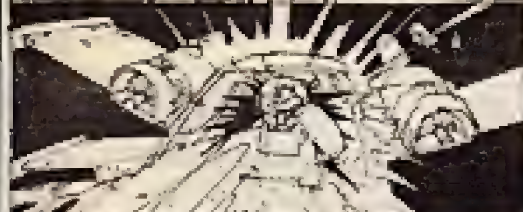
2 X WINGS FIRE PARALLEL GUN

WIP

RELEASE

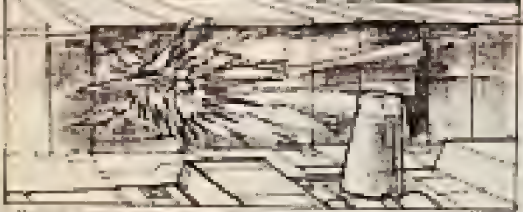
WIP

BOARD 165 LOC: EQUATOR RG: LOW ALT. D.S. SURFACE



BLUE TRAC GOES OFF

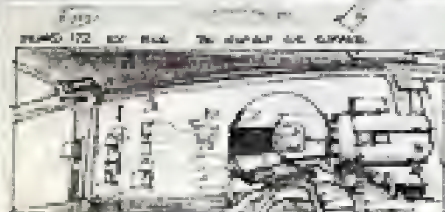
BOARD 166 LOC: EQUATOR RG: LOW ALT. D.S. SURFACE



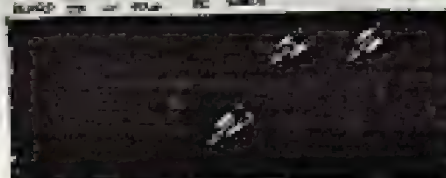
WIP

PLATE

WIP



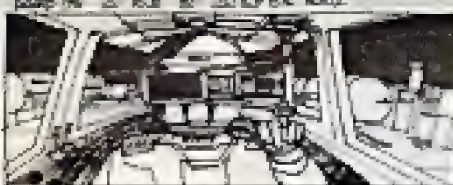
BOARD 172 P- BG LOW ALT DS. SURF.
POV: cockpit - BG. LOW ALT DS. SURF.



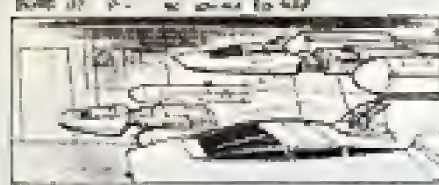
3 Y-WING FIGHTERS



POV: cockpit - BG. LOW ALT DS. SURF.



RED LEADER: BLUE, TROUBLE IN...



IN FIGHTER PLASMA PROJECTILE HIT



THREE: BLUE FIGHTER

CU. Red Leader peels off L-1

#5

RED LEADER

Blue Leader, this is Red Leader. We are starting our attack run. The exhaust port is marked and locked in. No flak, no enemy fighters up here, look's like we'll get a smooth run at it.

BLUE LEADER

I copy Red Leader. We'll try to keep them busy on this end.

The three Y-wing fighters race toward camera and zoom overhead through a hail of laser fire.

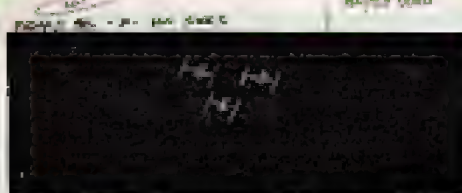
BOARD 150 P- BG LOW ALT DS. SURF.



3 Y-WINGS COMING TO US LOW (POV SURFACE) LASERS



POV: cockpit - BG. LOW ALT DS. SURF.



IN FIGHTER PLASMA PROJECTILE HIT

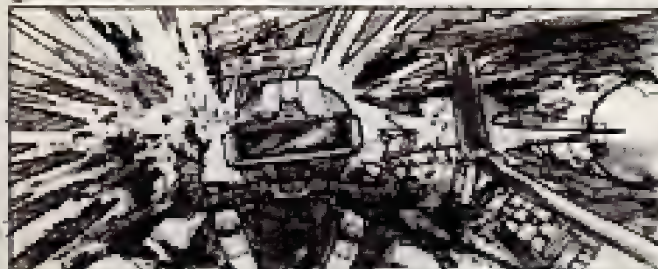


CU VADER - STILL BG



POV: cockpit - BG. LOW ALT DS. SURF.

BOARD 178 P-BG LOW ALT DS. SURF.



Y-GUY BITES IT

#6

As the fighter begins to approach the target area, suddenly all the laser fire stops. As warble tone clangs over the trench as the surface ships pass in a blur.

RED TWO (V.O.):

What's that? They stopped?

RED LEADER

I don't like it.

Three Imperial TIE ships in precise formation dive almost vertically in the window above his head.

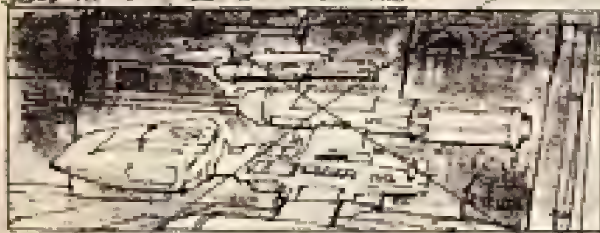
VADER

3-8-104. I'll take them myself.

Cover me.

POV: Onslaught. Vader lines up Red Two in his targeting computer.

BOARD #1 P- BG: LOW ALT D.S. SURF



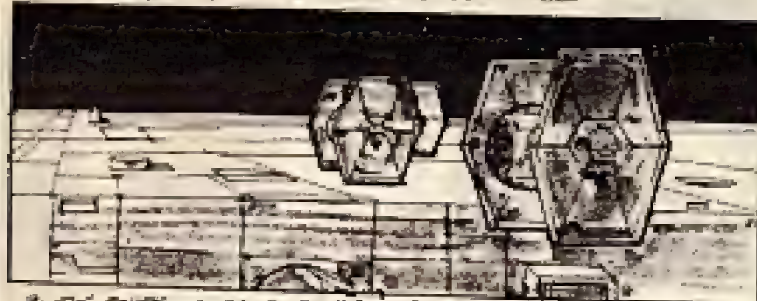
2Y-WING IN CANYON

OUT 1/10

Vader calmly adjusts his targeting computer and pushes the fire button. Red Leader explodes in a ball of flames throwing debris in all directions.

[Note that several boards have been omitted here, originally Red Leader got a shot off before being shot down by Vader—but in the revised sequence, he's killed before he can fire a shot at the exhaust port.] #7

261
BOARD #2 P- BG: LOW ALT D.S. HORIZ

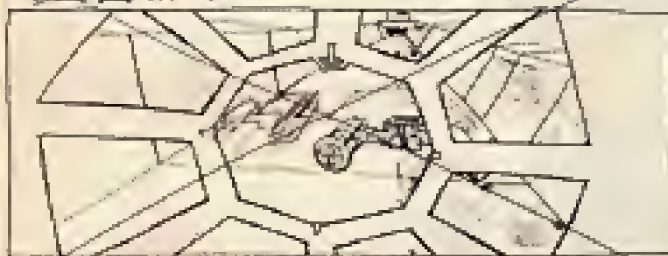


3 TIE SHIPS IN TIGHT FORMATION - BLUR D.S. BG

711

B6 GROUND
eye wall

BOARD #4 P- BG: LOW ALT D.S. SURF



RED LEADER THE TOP OF Y WING SHOOTING SURFACE

711

OUT 1/10

BOARD #6 P- BG: LOW ALT D.S. HORIZ



C.U RED LEADER IN FLAK D.S.

711

711

ON SET
A. 1. 1. 1.

BOARD #8 P- BG: LOW ALT D.S. SURF



RED LEADER IN FLAK D.S.

711

OUT 1/10

BOARD #9 P- BG: LOW ALT D.S. SURF

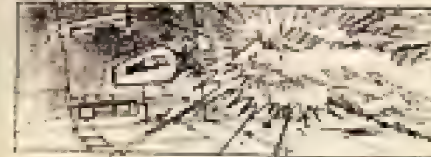


RED LEADER IN FLAK D.S.

711

OUT 1/10

BOARD #10 P- BG: LOW ALT D.S. SURF



RED LEADER IN FLAK D.S.

711

OUT 1/10

POV from Vader's ship as the Y-wing fighter peels off and heads toward space. The horizon drops away as Vader follows. Full shot. One of the engines explodes on Red Five's Y-winged fighter [L]. Red Five, a veteran of countless campaigns, spins toward his death,

RED FIVE
Lost Three. Lost Dutch. they came from behind, can't maneuver in the trench. sorry. it's your baby now. so long, Dave. (static)

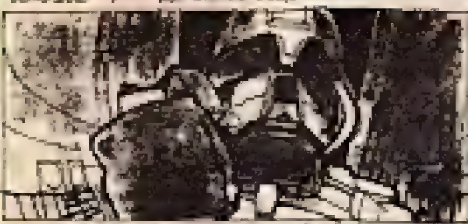
#8

BOARD #11 P- BG: LOW ALT D.S. SURF



RED LEADER IN FLAK D.S.

BOARD #12 P- BG: LOW ALT D.S. SURF



RED LEADER IN FLAK D.S.

BOARD #13 P- BG: LOW ALT D.S. SURF



RED LEADER IN FLAK D.S.

DON'T MISS THE NEXT ISSUE OF STAR WARS INSIDER FOR MORE EXCITING PIRATES OF THE BOARDS!



VADER ART

THIS IS **DARTH VADER** AS YOU'VE NEVER SEEN HIM BEFORE! A LUCKY FEW (WELL, THOUSANDS, ACTUALLY!) SAW THIS UNIQUE EXHIBITION OF VADER HELMET ART AT BOTH THIS SUMMER'S **STAR WARS CELEBRATIONS**. NOW IT'S YOUR CHANCE TO SEE THE ART AND MEET THE ARTISTS.
WORDS: BONNIE BURTON

40

Like Darth Vader may have intimidated his co-workers and proved to be a rather unsuccessful father figure,

he remains one of the most identifiable characters in cinematic history. So it's no surprise that the Dark Lord of the Sith serves as a muse to pop surrealists, toy designers, and underground artists such as Shag, Tim Biskup, Frank Kozik, Marc Ecko, Amanda Visell, J. Otto Seibold, Gary Baseman, and Jeff Soto in *The Vader Project*, one of the coolest *Star Wars* tributes to invade the art world.

The show debuted at *Star Wars Celebration IV* in Los Angeles and continued on to *Celebration Europe* in London this year, where another 20 helmets from U.K. artists were added. Curator Dov Kelemer (pictured below) of OKE Toys, a large designer vinyl and art-toy distributor, gathered more than 60 of the hottest underground artists and gave each one a 1:1 scale prop replica of the Darth Vader helmet, contributed by Master Replicas, to serve as the ultimate canvas to paint, redesign, mash-up and customize in their own unique style.

"I desperately wanted to do something new with the many artists that I know and admire and gave it a shot," Kelemer says. "Master Replicas and Lucasfilm were really open-minded. The artists were free to do what they wanted with no real guidelines. Once the images started coming in everyone started freaking out—in a good way."

DARK CANVAS

Kelemer offered Darth Vader's helmet not only as an interesting challenge for the talented artists to tackle, but also as a reminder to fans

why that headgear is one of the most recognized symbols around the world.

"Darth Vader is such an iconic image in our culture that practically anything you do to him makes some kind of statement," Kelemer explains. "It's very easy to play against or with the themes. Devils, demons and evil-doers are found in every culture, as George Lucas knew. He read his Joseph Campbell. Psychologists will tell you that children, especially, need monsters to vent their issues. Some polls show that more than half of the U.S. population believes in the devil."

Instead of asking the usual array of well-known *Star Wars* artists and illustrators, Kelemer decided to invite a myriad of underground artists from the lowbrow, pop surrealism, street, and graffiti scenes to give the project a different and unique perspective, and to expose fans to a new genre of artists. When Kelemer began soliciting artists it became apparent how many of them were fans of the saga.

"You can throw a rock in a crowd and almost always hit a *Star Wars* fan. They're everywhere!" Kelemer says. "Most artists jumped at the chance. Some were over the whole 'platform show' idea and have moved on but once I told them the venue [*Celebration IV*] and how many people would attend, I think they knew it was not to be missed. In the end, we had 20,000 people at CTW see the show."

MILITARY MENAGE

One of the artists, comic book illustrator and art director for the band The Used, Alex Pardee, transformed Vader's helmet into a standard U.S. military green helmet resting on top of a rather menacing skull. The piece is entitled "K.I.A."

Detail from "Darth Vader Choking the Guy's Neck, but Not Really Because He's Too Far Away and Jabba the Hutt, etc" by Amanda Visell
USA 2007
fragileproducts.com

"I struggled with this for the entire year that I had the helmet!" Pardee says. "I draw, often times poorly. There was no way that I was just going to draw on the helmet. Vader deserved much more than that. Vader is evil, so if I dumbed him down too much with my art, I would hate myself. I decided that I would make it look like a cross between one of my drawings and Vader. That made more sense to me."

Famed street artist Entus also linked Vader and the military with his camo-helmet piece "Full Metal Vader." "My style up until now has been juxtaposing two unrelated objects or situations to create something new, humorous and different," Entus explains. "So I got the idea to basically send Vader back to Nam and create a *Star Wars* / *Full Metal Jacket* hybrid. He's got war on the brain, so I think he'd be into it. I've stuck some accessories under the headband to keep him happy. The Vader Varnish should keep him buffed and shiny under the harshest of fighting conditions and the photo of him and Leia together will keep those happy memories alive and well."

For a more stylistic approach artist Aye Jay painted the helmet with a re-occurring pattern. "Not being much of a painter, my original idea of a visual timeline history of Anakin Skywalker was quickly scrapped," Aye Jay says. "Instead, I chose to do something a bit more abstract and simple. I had no idea it was going to turn out [well], but by the time the glossy layer was added, I was pretty happy with it. The lack of color made me nervous, but I had wanted to do something along the lines of one of my all-time favorite artists, Keith Haring. Simple is sometimes better than overblown."



K.I.A.
Alex Pardee
Mixed Media
USA 2007
eyesuckink.com

United
MAD
Wood, Paint & Stone
USA 2007
madtoydesigns.com

PATTERN FORCE

Urban Medium, the design duo responsible for the "Che Trooper" mash-up sticker and other *Star Wars* street art, decided to show their signature look using patterns they're famous for. "Heather and I decided that the best approach for us would be to do what we would traditionally do out in the street, just on a much smaller scale," artist Derek Fridman explains. "We decided to go with the theme of good vs. evil—capturing the light vs. dark side struggle Anakin faces throughout his life. One half of the helmet represents the light side of the Force, pasted with white floral patterns of Rebel Alliance logos and remixed characters DJ-02 and Chewbacca. The other half represents the dark side, pasted with black floral Imperial logos and

United
Clay do Leon
Mixed Media
USA 2007
happyorn.com



Unlabeled
Wane Lagoon
Mixed Media
USA 2007
lagoonedesign.com

remixed characters Boba Fett and 6-Boy stormtroopers. And since platinum is so last year, we finished the helmet off with gold solats and details."

Artist Amanda Visell's piece "Darth Vader Cnking the Guy's Neck, but Not Really Because He's Too Far Away and Jabba the Hut, etc." uses whimsical illustrations of Selacious Crumb and the rest of Jabba's court, as well as Vader using his usual aggressive negotiation techniques. Visell found herself drawn to the project not only as a fan, but also for the instant recognition the subject matter generated. "There's a lot of customizing gallery shows, but this one is interesting because everyone knows the object you're painting on," Visell explains. "Even if you run across someone who's been living in a cave and hasn't ever seen any of the movies, they know who Darth Vader is, they know what the helmet looks like—and its actual size!"

The Vader Project represents a who's-who list of underground artists and their unique styles. Shag's helmet entitled "Darth Tipua" shows his signature Tiki-inspired graphics. Clothing designer Mert Ecker's helmet "Darth from Above" features a WWII pin-up motif of a beautiful

woman wearing a stormtrooper helmet. While many artists used paint as their medium, others added antlers, liberty spikes, and clown noses to their pieces. Switcheroo.com co-founder and artist Michelle Valigura covered her helmet in black flocked material and nestled inside a bright pink plush brain fit for a Sith Lord. "It's interesting for me to see something so iconic used as a canvas, and it made him a little less scary," Valigura smiles.

Instead of keeping true to the form of Vader's helmet, boombox-wielding artist Sue Kadelic created a sandy Tatooine diorama entitled "Son of the Sun" using Star Wars action figures. "I always try to fit a Hasbro toy into whatever art thing I do—it's my little signature," Suckadelic says. "I never get tired of cutting them up and repurposing them in some way. They are little works of art in their own right and I need to open

Praise the Lord
Plastigod
Mixed Media
USA 2007
plastigod.com



them and interact with them. This project gave me a huge opportunity to do that. If you look closely at my piece, you'll find some hidden Kenner artifacts in there as well. To emphasize the geek factor I also included the Journal of The Whills quote, lest anyone question my fandom and my level of study. In hindsight, that was a good move."

Artist David S. Kryz paid tribute to lowbrow route Ral Fink with his creation "Barth Fink" complete with bulging eyes and a helmed paintjob. One of the challenges Kryz faced was the size of the helmet. "I didn't realize they were going to be this big!" Kryz says. "I also tried to be careful not to add anything too fragile to it and risk it breaking in transit. I knew these things were going to be shuffled around all over the world, so keeping it simple, yet effective was key."

Darth Vader
Master Cartoon
Airbrush "House of Color"
Candy Collet Blue Paint
USA 2007
info@cartoon.com

Wade Lagoute
Mixed Media
USA 2007
lagoutedesign.com

Reimagining Darth Vader's famous helmet was a dream come true for many of the artists involved who were also hardcore fans. "A majority of the artists that are participating in the whole uprising of underground art grew up with *Star Wars*," Alex Pardoe explains. "That coupled with the bold, original designs of Ralph McQuarrie and the clear visual representation of good and evil makes it one of the most iconic universes ever.

Also, it can't hurt that a bazillion people saw it, so almost everyone recognizes it."

"The *Star Wars* films helped develop my imagination," Pardoe adds. "My work is based solely on my ability to imagine. I am not and will never be the best illustrator or the best painter, but I have a rad imagination, and I have *Star Wars* to thank for that."

MAGIC MEMORIES

Star Wars left such an indelible impression on many of the artists that they couldn't help but recall some of their first memories while working on their helmets. "The earliest memory I have is *Star Wars* related," Eelus says. "I can remember sitting in a baby buggy on holiday with my parents. We were at some kind of holiday park and a guy dressed like Darth Vader came over to me, picked me out of the buggy and held me above his head. I can just remember being really up high and looking down at him. It obviously had some kind of effect on me."

Artist Suckadelic recalls his obsession with the trash compactor scene in *A New Hope*. "I made a little trash compactor out of my mom's baking pan and other household stuff," Suckadelic laughs. "This was before the toys came out. So I had this baking pan filled with water and broken bits and I used plastic trays as the walls. I put four little Fisher Price people

in there and just acted out that scene over and over again. I think in some cases they didn't escape."

"I have always wanted to work with *Star Wars* on some level, so it was a dream come true and an honor to be in the show," artist Steven Daily explains. "For as long as I can remember I have always liked the dark side way more. I can remember seeing *The Empire Strikes Back* at Vanburien Drive-in

with a bucket of Pioneer Chicken!"

When The Vader Project officially debuted in May 2007 in Los Angeles, both the curator and the artists involved had no idea how enthusiastic the fans would be as they wandered the room.

"Fans had never seen anything like it," Kelemer says. "This was a whole new audience. We actually thought that no one would show up, but word spread quickly. It was nuts! I never imagined that people would walk through the show and take the time to photograph each piece front and back. I did a web search and saw that there were thousands of photos posted."

Visell adds, "It's a new unique event that takes from a relatively hip art movement and applies it to a huge pop culture phenomenon. A lot of *Star Wars* fans may not know these artists but can appreciate seeing 66 different takes on their favorite movies, especially with this choice of canvas."

"It kind of blows the lid off of what had been considered *Star Wars* art," Suckadelic suggests. "Thus far, no one has been given this much freedom with any of the icons. It freshens things up and makes it more hip. Artists have always done this kind of stuff under the radar. So it's good to see them get recognized in an official way. It's a fresh look, free from continuity constraints. And it's a way to keep *Star Wars* relevant and modern, rather than just nostalgic."



Darth Tip
Shag
Apple Park
USA 2007
shag.com



Darth Fink
David B. Koye
OSK Designs
Mixed Media
USA 2007
oskdesigns.com



Pardee has his own theory why The Vader Project has been such a success. "If you've seen your sister with the same haircut for your entire life, then she shows up with a pink Mohawk, you're gonna want to stare at it," Pardee smiles. "I think Vader is such an iconic shape and look, it is really appealing to see what a group of creative people can change him into."

Fans are now asking Kelemer if he has any plans for reimagining any other *Star Wars* artifacts like C-3PO's head, a stormtrooper helmet or an entire R2-D2 unit. "Oh yeah, this is only the beginning!" Kelemer smiles.

Of course some of the artists involved are more than happy to offer their own ideas for



Korrie No Korrie
Huck Close
Mixed Media
USA 2007
huckclose.com

any future tributes. "I say let's customize Lobot's headset," Pardo suggests. "It needs updating, baby. That thing probably only has, like, three megs of storage!"

"I would draw on anything Lucasfilm asked me to including, but not limited to, Jar Jar Binks, Yoda's robe, Admiral Ackbar's frilly scales, and Biggs' moustache." Aye, Jay smiles.

To learn more about The Vader Project and where you can see it next, visit the site www.thevaderproject.com.



SITH LORD OF THE AIR

IT'S VADER AS YOU'VE
NEVER SEEN HIM BEFORE!

WORDS: PATRICE BIRDS

Even the Empire didn't think of this one! A giant Vader balloon might have been just the thing to frighten the Rebels, it'd be enough to make R2-D2 short circuit! The impressive balloon's most recent outing was at Celebration Europe. The Vader Balloon project began life in the Belgian 501st when hot air balloon fans Nicolas Lelong (TK9999) and Benoît Lambert dreamt up the idea of a *Star Wars*-themed balloon. They settled upon Vader's distinctive helmet and created a balloon 26 meters (28.5 yards) high, with an air capacity of 3,000 m³ (700 gallons) and a weight of 320 kilos (850 pounds). The balloon takes a pilot and two passengers. *Star Wars Insider* talks hot air with the project's creators.

How did you get the idea to do a Darth Vader shaped balloon?

Benoît Lambert: I've been an air balloon pilot since 1999 and a huge *Star Wars* fan for a long time. We had this crazy idea for several years, but we didn't know how to execute it. In 2005, Nicolas Lelong decided to approach Lucasfilm.

What was Lucasfilm's reaction?

Nicolas Lelong: We went through Steve Sansweet. He thought that the project was great. Our team created a file explaining about air balloons and how special shapes have been made for movie advertising. We answered all their questions.

Can you tell us about the manufacturing process?

Lelong: A small team was formed around Benoît. We had people in charge of shape and color; the balloon needed to be recognizable, some created a 3-D drawing of Vader's helmet for the engineers; others dealt with the technical aspect with the manufacturer.

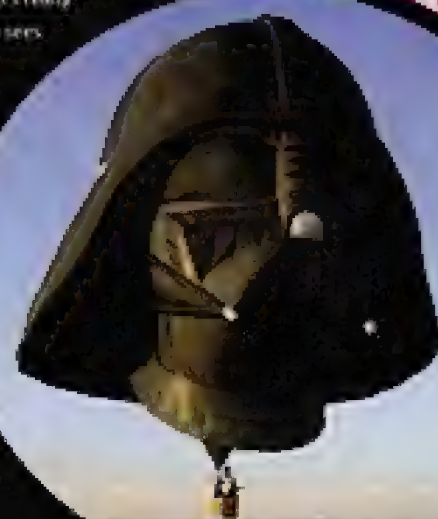
Benoît Lambert: We sent the balloon company a 3-D shape for the helmet and a replica helmet in order for the engineers to understand the details. They sent us a first visual of the balloon, but it was totally black. So we reworked it using more shades of gray in order to respect the original helmet yet also give shape to the balloon. We needed a balloon that could be recognizable in the sky, as well on the ground.

Lelong: After that everything went quite quickly. From the final 3-D drawing they cut the fabric and there was eight weeks of needlework before we received the first photos of the test inflation. Benoît asked for several minor changes and three weeks after that the balloon was delivered to Benoît's home.

Are you proud of the final result?

Lambert: Yes, very proud. It's really impressive. Everybody who sees it thinks it's incredible.

For more info on the vader balloon visit: www.darthvaderballoon.be



Left: Team Above
MouthBored
Aerofix, Paris
068412667
workshop.com



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STAR
WARS

JAWA'S CORNER

PACKED WITH ALL THE LATEST STUFF
FROM THE STAR WARS UNIVERSE



BOOKS

WORDS: JASON FRY

THE MAN BEHIND THE MASK

RYDER WINNHAM RETELLS THE STAR WARS SAGA FROM DARTH VADER'S POINT OF VIEW

For years, he was the man in the mask. Yes, the ruined face of Anakin Skywalker was revealed at the climax of *Return of the Jedi*, in which we discovered that he was indeed Luke Skywalker's father—and Princess Leia Organa's as well. But the tale of what happened to turn Anakin Skywalker into Darth Vader would have to wait until George Lucas revealed it in the later prequel trilogy.

Understanding Anakin's place and prominence in the Jedi Order and his

ghostly fall into darkness lent the original trilogy new meaning. Suddenly longtime fans wondered what Vader must have felt realizing Leia's ship had fled to his homeworld, or when he saw a familiar protocol droid strapped to Chewbacca's back on Cloud City. Now, in *The Rise and Fall of Darth Vader* (Scholastic, \$12.99), Ryder Windham chronicles the entire saga as experienced by Vader—the melancholy figure who, ultimately, is the saga's main protagonist and antagonist all at once.



LIFE CHRONICLE

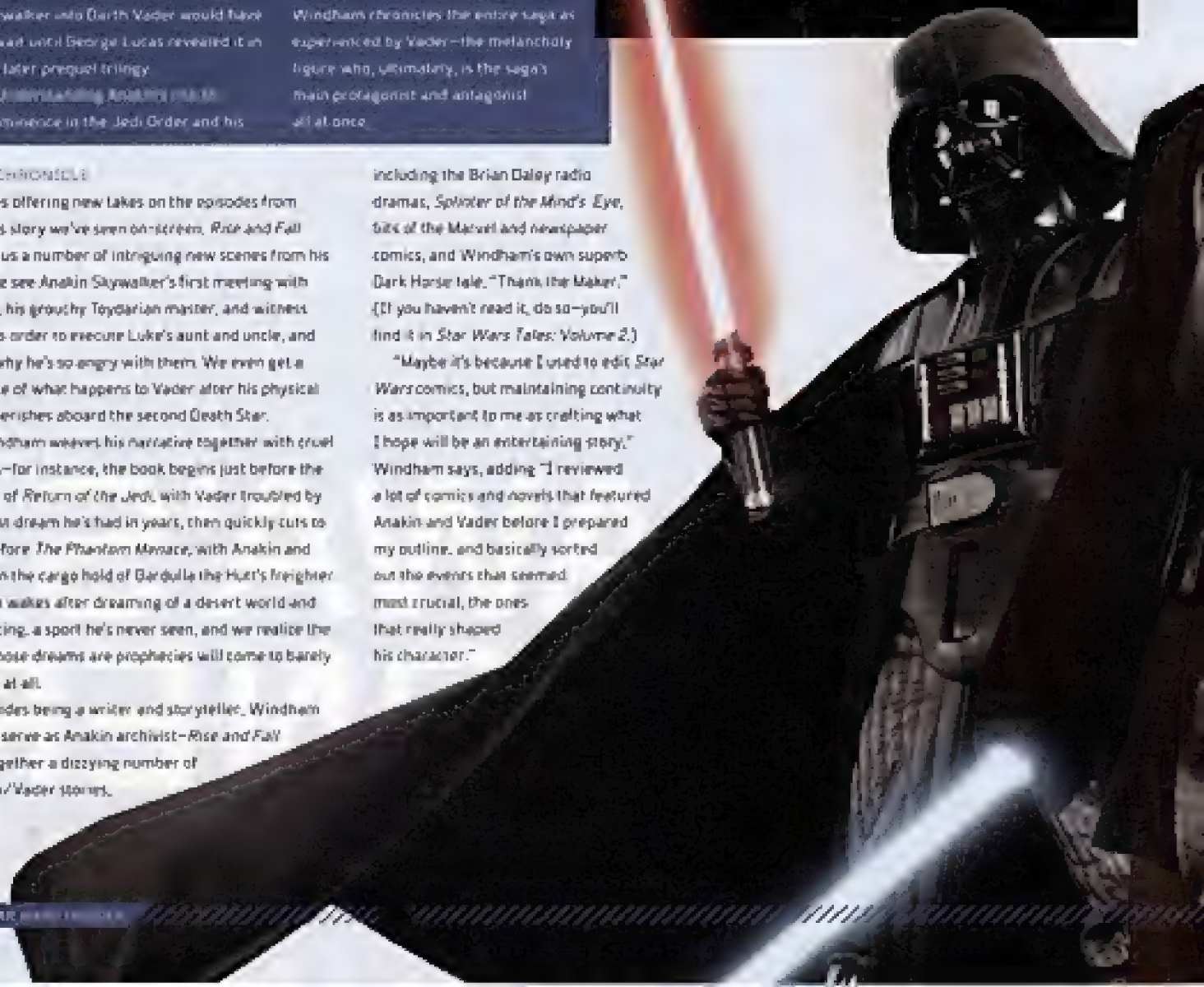
Besides offering new takes on the episodes from Vader's story we've seen on-screen, *Rise and Fall* shows us a number of intriguing new scenes from his life. We see Anakin Skywalker's first meeting with Watto, his grouchy Toydarian master, and witness Vader's order to execute Luke's aunt and uncle, and learn why he's so angry with them. We even get a glimpse of what happens to Vader after his physical body perishes aboard the second Death Star.

Windham weaves his narrative together with cruel ironies—for instance, the book begins just before the events of *Return of the Jedi*, with Vader troubled by the first dream he's had in years, then quickly cuts to just before *The Phantom Menace*, with Anakin and Shmi in the cargo hold of Gardulla the Hutt's freighter. Anakin wakes after dreaming of a desert world and Podracing, a sport he's never seen, and we realize the boy whose dreams are prophecies will come to barely dream at all.

Besides being a writer and storyteller, Windham had to serve as Anakin archivist—*Rise and Fall* ties together a dizzying number of Anakin/Vader stories,

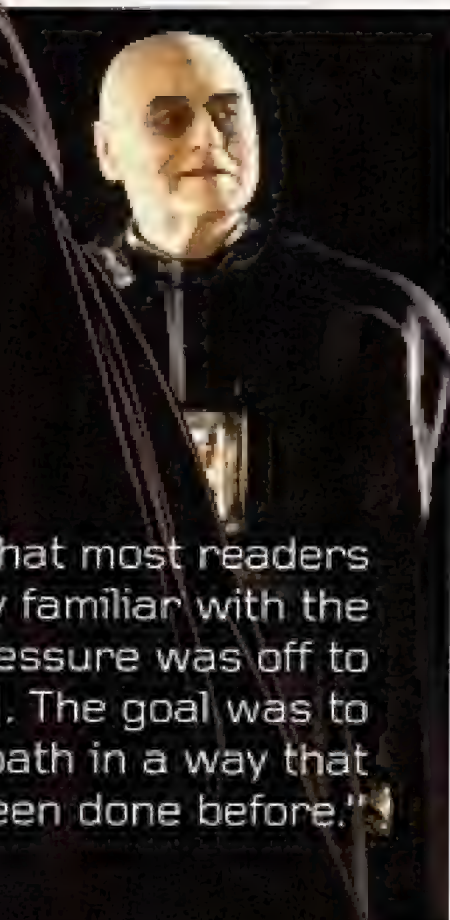
including the Brian Daley radio dramas, *Splinter of the Mind's Eye*, bits of the Marvel and newspaper comics, and Windham's own superb Dark Horse tale, "Thank the Maker." (If you haven't read it, do so—you'll find it in *Star Wars Tales: Volume 2*.)

"Maybe it's because I used to edit *Star Wars* comics, but maintaining continuity is as important to me as crafting what I hope will be an entertaining story," Windham says, adding "I reviewed a lot of comics and novels that featured Anakin and Vader before I prepared my outline, and basically sorted out the events that seemed most crucial, the ones that really shaped his character."





As an example, Windham notes that Terry Brooks's *The Phantom Menace* novelization includes a sequence in which young Anakin rescues a wounded Tusken Raider. "While that sequence might have seemed initially like an extended bit to reinforce Anakin's good nature, *Attack of the Clones* transformed it into something more—an opportunity to reevaluate the scope of Anakin's rage," Windham says. "He doesn't just hate the Tuskens for what they did to his mother, but is furious with himself for having bothered to save that wounded Tusken years earlier."



"We all assumed that most readers were already very familiar with the movies, so the pressure was off to recount [the story]. The goal was to follow Anakin's path in a way that hadn't been done before."

WINDHAM'S WAY

Another challenge for Windham was to retell the stories of the six movies without letting them become mere summaries of familiar material.

"I wasn't obligated to insert every line of dialogue spoken by Anakin and Vader in the movies," he says. "We all assumed that most readers were already very familiar with the movies, so the pressure was off to recount, say, yet another blow-by-blow description of the Death Star battle. The goal was to follow Anakin's path in a way that hadn't been done before."

Beginning with Vader en route to Endor, Windham notes, "I struck me as a good alternative to a purely chronological account of Vader's life, and also seemed consistent with the order that the two trilogies were released, as Darth Vader was introduced before Anakin Skywalker. It just seemed like a more interesting place to start, a different way to launch the story."

If you're going to do a deep dive into the Expanded Universe, Windham's an excellent guide. He wrote his first *Star Wars* story in 1992 for Dark Horse's *Droids* series and since then has penned everything from choose-your-own-adventure books for Scholastic (26 of them, in fact!) to junior novelizations of the films, to such surveys of the saga as Dorling-Kindersley's *Star Wars: The Ultimate Visual Guide*. He's written further adventures of Luke, Han and Leia, sent Yoda and Darth Maul into battle alone, explored the relationship of Jango and Boba Fett, and even made Jar Jar Binks a hero, of sorts.

With *The Rise and Fall* hitting shelves, Windham's next *Star Wars* project will be November's *Jedi vs. Sith: The Essential Guide to the Force*, a project he describes as "a big creative challenge, as I had to write first-person narratives for many different characters while maintaining continuity with literally hundreds of books. The artwork is by Chris Trevas and Tommy Lee Edwards, and I can't tell you what a thrill it was for me to review their preliminary drawings. They've illustrated a large number of characters and scenes from the novels, images that have never been visualized before. I imagine fans will want this book for the artwork alone, but I hope they'll enjoy the read too."

Windham has also written new juvenile novelizations of two of the *Indiana Jones* movies for Scholastic, looking forward, he says he'd love to work on more Indy stories. Then, of course, there's that other George Lucas saga. "I've also loved any chance to write pre-Episode IV adventures of Han and Chewbacca, or anything involving the bounty hunters and droids, characters who aren't necessarily Force-powered," he says. "For some reason, I've always been intrigued by the characters who are just trying to survive and make ends meet in the *Star Wars* galaxy." Ψ



COMICS



WORDS: DANIEL WALLACE

KNIGHTS OF SUFFERING

A WAR-TORN WORLD MARKS A GRIM HOMECOMING FOR ZAYNE CARRICK

Knights of the Old Republic has hit on a winning formula: a likeable hero, continuity-minded storytelling, and a Mandalorian army of proto-Boba Fetts. As the comics series begins the final stage of an epic, 12-issue arc, writer John Jackson Miller likes what he sees.

"It's been a year in which Zayne's hopes for clearing his name have gone seriously awry," explains Miller, referring to the undeserved blame his protagonist carries for the murders of his fellow Jedi Padawans. "The Mandalorians have taken one system after another from the Republic and power brokers have tried to cut deals for themselves."

The latest story arc is entitled "Knights of Suffering," kicking off in October and encompassing issues #22-24. "The year has found Zayne separated from his friends and imprisoned," continues Miller. "But Zayne's resourceful, and learns that another old friend needs his help. But this time, the reunion will be far from happy as the 'Suffering' title suggests."

Consumed by his revenge quest against those who

framed him, Zayne has leapt from the frying pan into the fire. When he fled Taris—site of the Padawan massacre—early in the series, he had the Jedi and law enforcement on his trail. Now in "Knights of Suffering," the Mandalorians have laid siege to Taris and control the Upper City—formerly the only safe place in the planet-covering metropolis. Miller promises a confrontation that Zayne has been wanting—and fearing—for a long time, and that the series will "never be the same" in the aftermath. "Sabers will clash!"

WARRIOR CLANS

Since the series' inception, the backdrop to *Knights of the Old Republic* has been the Mandalorian Wars—a devastating blitz against the Republic launched by the Fett-helmeted warrior clans. "The Mandalorians have struck the Republic hard, catching most citizens by surprise," says Miller. "This year's a lot like 1940, only it's been one Dunkirk after another for the Republic. People aren't thinking about how they'll beat the Mandalorians, they're thinking, 'Should I learn Mando'a and start modeling crash helmets in the mirror?'"

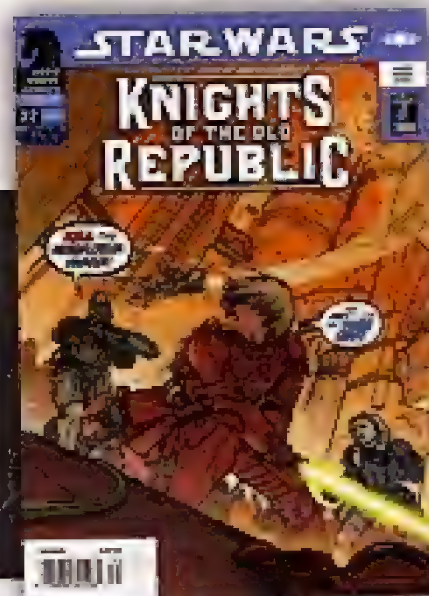
A mysterious character is trying to rally the Republic to action, but the Jedi are slow to move. The question of what it's going to take to kick-start the Jedi into counterattacking is one that Zayne will find himself in the middle of, whether or not he wants to be

"Knights of Suffering" also introduces Cassus Fett, a character who originated in video games but was referenced only in passing until now. In addition to this appearance by Jango and Boba's ancestor, a great deal will be revealed about the nature of the Mandalorians under Cassus Fett's command.

"Suddenly we've got a power structure, and propaganda, and—shudder—uniform armor!" says Miller. "Regular grunts are wondering what it's all about. How does an army conquer so much, so fast, without tripping over itself? What happens if all of Mando'a's forces are not on the same page with him?"

The events in *Knights of the Old Republic* take place on a strict timeline, one which Miller has plotted out in detail. "The Mandalorian Wars are one of the most interesting times in which to set stories—too interesting to limit to a handful of stories per year," Miller says. "We figure that given how much story fodder the Rebellion era generated, the Mandalorian Wars deserve as detailed a look as we can manage."

Miller is also acutely aware of the events of the games, even though his series precedes them. He has already started weaving events and characters such as Darth Dnagi from the *Knights of the Old Republic* video games into the storyline, though as he points out, "There's still a way to go—not to mention a couple of wars—before hitting the game's opening crawl!"



KNOW YOUR ERA WITH THE KNIGHTS OF THE OLD REPUBLIC HANDBOOK

In November, Dark Horse releases the *Knights of the Old Republic Handbook*, a standalone guide providing background on the characters, situations, and locations of the comics series. *Knights* writer John Jackson Miller provides the text, and promises to reveal plenty of new information from "Zayne's homeworld to the ship class of the *Courageous* to how Bryph became Bryph." Dustin Weaver contributes a new cover as well as cross-

sections of the starships *Leviathan* and *Moonraker*. The handbook is positioned both as a reward for loyal readers and as a jumping-off point for newcomers curious about "ancient Star Wars." November also sees the trade paperback release of *Knights of the Old Republic: Days of Fear*, *Knights of Anger*, collecting issues #13-18 (which comprise the first half of an ambitious 12-issue cycle).



Volume 10 of *Clone Wars Adventures*, on-sale in December, brings the digest-sized series to an end. For more than three years, *Clone Wars Adventures* presented short tales illustrated in the stylized manner of the Cartoon Network's TV series. Though written and illustrated by a variety of creators, every story was bright, lively, and fun.

"Of all my contributions to Star Wars publishing, I'm most proud of the *Clone Wars Adventures* line," says Dark Horse editor Jeremy Barlow. "Before, when an acquaintance would ask which of our books I'd recommend for their eight, nine, or 10-year-old son or daughter, I'd have to really think—Tag and Bink, perhaps? Now I can enthusiastically hand over any *Clone Wars Adventures* volume and know the kids are going to love them."

Barlow points out that the series is credited with getting kids interested in reading when nothing else worked. He adds, "We're talking about ways to keep its spirit alive and to perhaps revive it in another form." The stories featured in volume 10 are

*Chain of Command

(MP1111-PTV 2-3) - 2012-17 P-42

Illustrated by E. W. Bennett

“Graduation Day”

【附註】(1) 本報記者採訪時，曾向該公司負責人詢問，該公司是否曾向政府申請過專利，該負責人表示，該公司並未申請過專利，且該公司亦未向政府申請過註冊商標。

Downloaded by [University of Cambridge]

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Writing

[Received 4/23/1971; revised 2/5/72; accepted 2/15/72]





TOYS

WORDS JEREMY BECKETT



BRICKS, BITHS, AND BUSTS

A LEGO AT-AT, MORE GENTLE GIANT MINI-BUSTS, GALACTIC HEROES CINEMA SCENES FROM HASBRO, AND KOTOBUKIYA'S AWESOME KIRIKO GLASSES CATCH OUR ATTENTION.

Galactic Heroes
Cinema Scenes

A certain hive of scum and villainy is the latest destination for everyone's favorite stylised Star Wars characters. In the "Cantina Band" cinema scene Obi-Wan Kenobi and Luke Skywalker are searching for a pilot who will take them to Alderaan, while in the background the Modal Nodes spin jazzy riffs. Baniss Keeg and Hammerhead are quietly enjoying the ambiance but the peace is about to be shattered by Ponda Baba, who is spoiling for a fight! C-3PO and R2-D2 have more pressing needs because "their kind" aren't allowed in and they need a place to hide. But the valiant Han Solo and faithful Chewbacca have their own problems to deal with when Greedo turns up, and Wuhler can't decide whether to serve Snaggletooth or distract the Imperial sandtroopers who have raided his joint. Trouble is never far away in this "Cantina Encounter".

These two sets, which are exclusively available from Wait-Mart for \$19.99, combine to make the Mos Eisley cantina when placed together. If these catch your eye then look for the "The Battle of Hoth" and "The Battle of Naboo" at Toys 'R' Us, and check out Target for the "Jabba's Palace" and "Assault on the Death Star" cinema scenes.



LEGO Motorized AT-AT

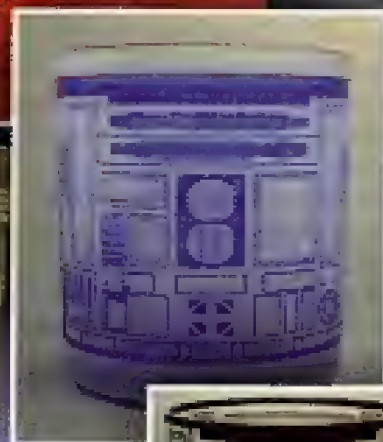
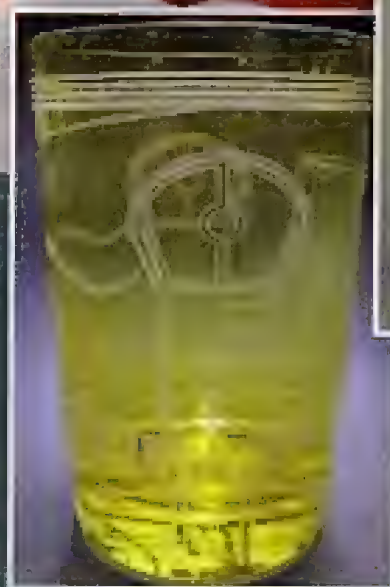
This ultimate walking AT-AT brings Star Wars alive like never before by combining a phenomenally realistic model with the new Power Functions System. With 1137 pieces it stands 32cm (12.5") tall and over 38cm (15") long, can walk forward and backward, and comes with four mini-figures: AT-AT pilot, General Maximilian Veers, Snowtrooper and Luke Skywalker with grappling line and lightsaber. Price: \$129.99



Gentle Giant Senate & Imperial Guard Mini-Busts

An elite security force assembled to safeguard the innumerable members of the Galactic Senate, the Senate Guard sported pre-Empire blue robes, light-limiting helmets, and blaster rifles. These dispassionate guardsmen stood watch over the massive Senate rotunda on Coruscant, and its members could be found aboard almost all senatorial transports. Under the rule of Chancellor Palpatine, the role of the Senate Guard was steadily marginalized until this paramilitary organization was replaced by a more elite unit based on Palpatine's personal bodyguards.

The crimson-clad Royal Guard were hand-picked from the most promising of the Imperial rank and file. Trained in a myriad of armed and unarmed fighting techniques, they were equipped with state-of-the-art force pikes, and wore body armor covered by their hallmark red robes and a featureless helmet to give them anonymity. Such was their mystique that Darth Vader knew better than to tempt his Master's protectors. Standing at nearly 7" these highly detailed 1/6-scaled sculptures retail at \$50 each.



Kobukuryo Kiriko Glasses

Kiriko glass, etching techniques in existence in Japan for nearly 200 years, and now Kobukuryo is utilizing modern technology to bring these masterpieces to Star Wars collectors. The world's first style glasses (but much bigger) are hand made to produce breathtaking renditions of popular Star Wars characters. Due to the complex production involved in creating this glassware only a small quantity (less than 350 pieces) of each Kiriko glass was available during the summer of 2007 at Celebration IV and San Diego Comic-Con. Kobukuryo say that it has not limited the editions of these and more could be produced.



Q&A



WORDS: LÉLAND Y. CHEE

WHO SPENT HAN'S REWARD?

PLUS, WHY DID PADMÉ DIE? WHO WAS THE FIRST JEDI? AND HOW OLD ARE THOSE CLONES, ANYWAY?

I'm wondering what Han Solo did with the reward the Alliance gave him? It must have been a substantial amount of money. Just before the Yavin battle, we see Solo and Chewbacca loading up their reward, so where did it go? Towards repairs on the Falcon? New threads for Han? Shampoo for Chewbacca? Surely there would be change left over?

Mike, Sydney, Australia

First off, let's deal with the actual reward. On Yavin 4, Han and Chewie are loading strongboxes, but they don't actually contain credits. An early version of the script had the reward being eight million credits but it was later changed to boxes of spice. The *Star Wars* Radio Drama includes a scene where Han discusses the payment. Since the Rebellion had very little Imperial currency on hand, Han offers to accept precious metals as compensation. It's also worth noting that one of the Rebels even suggests that they refuse to pay Han's reward or worse yet, kill him so that he doesn't betray them to the Empire.

As to what happened to the reward, going solely by the films, it is never stated explicitly that Han no longer has the reward. Han's decision to come to Luke's aid during the final Death Star trench run probably surprised even himself. From that point on, he got "sidetracked" by his commitment to his new friends. It was only because of the encounter with the bounty hunter at Ord Mantell that he is reminded of his debt to Jabba the Hutt. By the time of Episode V, he was ready to leave to pay off his debt once and for all, saving himself from the death mark that Jabba had placed on his head.

Going beyond the films, in the Marvel *Star Wars* comics we learn that Han actually leaves to pay off the debt soon after the Battle of Yavin. While in mid-flight, the *Millennium Falcon* is captured by a red-bearded pirate named Crimson Jack. The crew

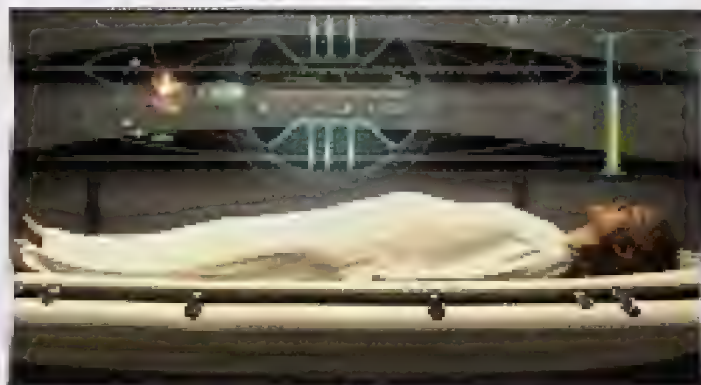


offloads the Falcon's valuable cargo and sends Han on his way empty-handed. Without the money to pay off Jabba, Han and Chewie have no choice but to lay low, eventually finding themselves back in the good graces of the Rebel Alliance.

How exactly did Padmé die? We know she lost the "will to live," but someone can't will themselves to death. Was the Force at work here?

Jkthunder via the starwars.com messages boards
In the end, the despondency over the terrible person Anakin has become breaks Padmé's heart. She is unable to come to grips with her husband as a power-hungry, mass murderer who has

destroyed everything she holds dear. There might even be a small part of her that blames herself for inadvertently bringing Obi-Wan to Mustafar, though Anakin's gruesome fate at the hands of Obi-Wan remains hidden from her in her final moments. There is nothing to suggest that Padmé's death is the will of the Force, other than it being the fate that Anakin had envisioned earlier.





My nephew has been asking me these two questions for some time now. Who was the first Jedi? Who was the first Sith? Or, do the answers go back too long ago in a galaxy far, far away?

Z-score via the starwars.com messages boards
Based on Obi-Wan's line from Episode IV, we know that the Jedi have been around for over a thousand generations which the Expanded Universe has equated to 25,000 years. On multiple occasions, there have been authors and publishers who have expressed interest to Lucas Books in delving into the story of the first Jedi, an order believed to have begun on a planet called Tython. As of yet, there haven't been any announcements as to if, when, and where such a story may be told. Likewise, the story of the first Sith has also yet to be explored.

In Episode IV the surviving pilots are well featured. We know Luke & Wedge survived. In Episode I, we see nine surviving pilots at the end celebration on Naboo (and are led to believe the others, including Celia Imrie as Bravo 5, perished). What I'd like to know is the character names of these unnamed surviving heroes. Forest Shelton, via e-mail

Let's take a look back at Episode IV first. It's clear that Luke, Wedge, and a Y-wing pilot survive the Death Star battle. Cut to the Rebel base. We see Luke climbing out of his fighter, and then we see not two but three pilots with helmets in hand running up from far in the background. Sure, the dark haired one is probably Wedge, and a second guy could conceivably be Kyrin Farlander, the surviving Y-wing pilot, but who's the third guy? Then when we cut to the actual award ceremony, we see dozens of pilots, virtually all of whom have gone unnamed.

When we look at Episode I, there's no guarantee that the pilots we see in the victory ceremony are the surviving pilots. We actually only see seven starfighters flying away from the droid control ship as it is about to explode. There's nothing to suggest that Officer Ellberger (Bravo 5) played by Celia Imrie died in the instant between her final scene from the film and when the control ship explodes, so we can only assume that for some reason or another, she is not standing with the other pilots at the victory celebration.

That brings us to the issue of naming background characters. In general, Lucasfilm and Lucas Licensing only name characters on an as needed basis. Those characters that we tend to use more often are the ones that we have decent visual reference for, often in the form of studio shots. If the character isn't named in the script, doesn't have any dialogue, and we don't have decent visuals, chances get to be pretty slim for that character to get an official name, though there certainly are exceptions. We recently decided that



The Phantom Menace actor Christian Simpson, a WIP blogger on the starwars.com blog, would be officially designated as Bravo Six, Gavin Sykes (a character named in the Battle for Naboo video game). On the flipside, the pilot featured in the Visual Dictionary is a great reference shot, but the character still doesn't have a name. The named pilots of Bravo Flight are:
Bravo Leader: Ric Orlit
Bravo Two: Porro Dolphin
Bravo Three: Lt. Arwen Wendis
Bravo Four: Lt. Ryan Kirsch
Bravo Five: Officer Ellberger
Bravo Six: Lt. Gavin Sykes



I have a question about the age of the clones in *Revenge of the Sith*. They were "born" at the time of *The Phantom Menace* (32 BBY) and *Revenge of the Sith* takes place 19 BBY. So, they're 13 years old but the accelerated growth process doubles that, making them 26. The thing that disturbs me is the fact that clones like Commander Cody were older than 26. Kaal-Jhyr via the starwars.com message boards
To paraphrase Han Solo's alter ego, "It's the years, not the mileage." Your age estimate is correct in that the first clones would still only be 26 by the time of *Revenge of the Sith*, closer in age to the clones in Episode II played by Bodie Taylor than to Temuera Morrison who played Jango Fett. We see Temuera Morrison playing Cody, and a few other clones in the Utapau staging area, as well as some pilots. Some of

the clone faces are scarred to indicate three long years of battle. Believe it or not, some of the clone faces are actually a digital combination of both Bodie (credited as a clone trooper in Episode III) and Temuera.

In the original *Star Wars*, after the Jawas disappear behind the sandcrawler tracks (during the droid sale sequence), and as Luke runs up to it, there is a wide shot with the sandcrawler to the left, Luke coming up on the right, and Owen impacting the droids. There's a huge egg-shaped thing that's black or dark brown in color, and it has a super long line from the top coming down to it. What the heck is that?

Neil via Internet

The large egg-shaped thing is one of the droids on sale, R2-D1, a predecessor to the more compact R2 units. The long line from the top is used to lower or raise the droid from the sales floor. There are two longshots in the original release of the film where this line can be seen, but for the DVD release, the first longshot had this line removed. It remains in the second shot which is the scene you describe here. Where and how the line attaches to the sandcrawler cannot be seen in any of the shots.

Where can I learn more about the Whills? the reference from *Revenge of the Sith* intrigued me, and I've read fan fiction about them, but is there any more cannon material?

sugarbambinn

via the starwars.com messages boards
The Whills are first mentioned in the *Star Wars* novelization. Further information on the Whills appears in the printed script for *Revenge of the Sith*. Beyond the tidbits of info gleaned from these mentions, it's likely that the full story of the Whills shall forever remain a mystery.☺

For a complete list of past questions, go to the Questions and Answers archives at www.starwars.com/qa.



SCOUTING THE GALAXY

WORDS: STEVE SANSWET



THE SUMMER OF OUR SUPREME CONTENT

CONVENTION SEASON BROUGHT NEW MERCHANDISE BY THE BUSHEL! SO WHAT DID I PICK UP? OR RATHER... WHAT DIDN'T I?

What an incredible summer of celebration, or more accurately *Star Wars Celebration IV* and *Celebration Europe*, followed shortly by a large *Star Wars* presence at San Diego Comic-Con International. We said we'd celebrate the 30th anniversary of our favorite saga in a big way, and those of you who attended any of those events, or saw coverage of them, know that we were true to our word. And that's not the end on the official front, with the French Fan Club's *Réunion II* in Paris October 27-28, and the German Fan Club's *Jedi-Con 2008* next Easter (March 21-23) in Düsseldorf.

A couple of columns ago, I promised to share some of my collecting adventures at this past summer's major conventions in Los Angeles, London, and San Diego. Where do I start? *Star Wars* licensees had so many show exclusives,

promo giveaways, and introductory items that it was hard to keep track of them all. There was Gentle Giant, Sideshow, Master Replicas, *Star Wars Shop*, Kotobukiya, WizKids, Topps, Cardamundi, Anthony Giorgio, Acme Archives, Comic Images, Fathead, Pin USA, Titan, Mondo-Smile, LEGO, Top Trumps, and, of course, Hasbro. There were tons of exclusives at both *Celebration* stores and even Comic-Con got in the act by selling an exclusive show T-shirt based on the fantastic *Star Wars* art that Adam Hughes did for the cover of the 2007 souvenir book.

Yes, I tried to pick up most of it. Hey, I have an obligation to you all to own the "reference" collection, don't I? (Or fill in any other rationalization). But I wanted to show you a few of the more unusual pieces from the shows—and a few from a past *Celebration*. One of the most unexpected pieces at *CTV* was Kotobukiya's R2-D2 Kiriiko 10-ounce glass, frosted and deeply engraved using a traditional Japanese method nearly two centuries old. It was joined at Comic-Con by C-3PO and R4-P17 (garnet colored) glasses.

While the glasses cost an eye-popping \$50 each, they are quite beautiful and tactile (see Toys, p54).

I found one dealer who had dressed up Master Replica's Kermit the Frog "photo model" as Kermie Skywalker, complete with a perfectly located

Luke lightsaber. What a great one-of-a-kind crossover! I've already mentioned the amazing Collector Medallions contributed by sponsors and the folks who put on the Collectors





Track at both Celebration events. But a surprise was an even more limited gold-colored set for panelists and assistants, which came in an acrylic frame.

At the CIV opening ceremony, I was possessed to come on stage in an Ewok costume, to honor that famous line from the saga, "Aren't you a little tall for an Ewok?" So I absolutely couldn't help myself in London when I came across a beautifully framed display of 22 different colors of Ewok "fur" that creature designer Stuart Freeborn used for costumes for *Return of the Jedi*. Hey, I said I liked the unusual!

Three of my very favorite pieces came from a dealer at Celebration III. The story goes that the friendly plush Wampa, and the plush puppet drawback and bantha (you stick your arm in and operate the mouth) were prototypes that Hasbro considered but rejected in the mid-1990s. I absolutely love them, and everyone who visits Rancho Obi-Wan does too. Maybe, by showing them now, they'll have another shot at being produced!

Now, on to your questions. By the way, I'd love the hear more from our international readers, especially in the U.K. Surely you have some collectible questions that I can answer? Or that might stump me! Send them to scouting@insider.starwars.com.



Photo by
Ariane Neumann



SHADOWS COMIC

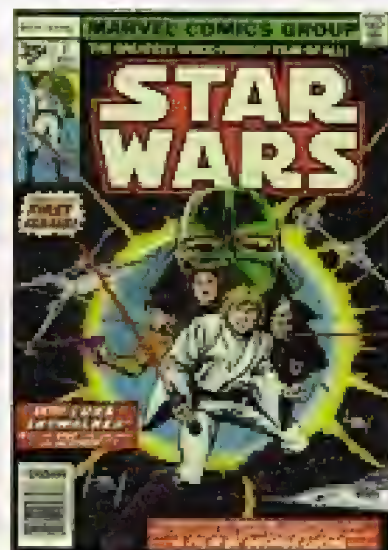
I was on the Internet and saw a comic book cover of Darth Vader fighting a lightsaber droid. The title was *Shadows of the Empire*. I think it came with a toy or something. Could you tell me more about it and where to find it on sale on the Internet? I would also like to know what the rarest *Star Wars* comic ever published is. Thank you for listening to my questions. Keep up the awesome work!

James Bumgardner, Age 13, Denver,
North Carolina, U.S.

Hey! Welcome, James! You were only two years old when *Shadows of the Empire* made a splash in 1996. It was a multimedia project from Lucasfilm and many of its licensees; the story takes place between *The Empire Strikes Back* and *Return of the Jedi*. It revolves around Lando Calrissian, a criminal kidnapping on Coruscant who has no love lost for Darth Vader. Luke Skywalker, Chewbacca, and Leia Organa are back, and there's a new Han Solo-type named Dash Rendar. The project consisted of a novel, comic books, a LucasArts video game, toys, a "soundtrack" album, and even a "making of" book—in fact just about every possible media spinoff without there being a movie.

What you spotted was one of three different covers for a Dark Horse comic book that was packed inside specially-marked packages of Gator Motor Machines. There are toy game tracks on my channels, so your best bet is eBay. They pop up every now and then and should not be very expensive—but make sure to ask the seller if the book's toy includes the machine.

As for the rarest *Star Wars* comic, there are some pretty arcane ones out there such as the comic that came with the Pandemon Press reading comprehension school kit or the third and last issue of a supposedly last-but-not-Star Wars #11 series. But



the prize clearly goes to Marvel's *Star Wars* #1—the 45-cent cover price variation. (It was done as a limited test [irregular version cost 30 cents] and supposedly only around 1,000 copies were printed. This is not to be confused with later reprints priced at 35 cents, since the original test issues—depending on condition—may easily fetch \$1,000 or more.)

VALUE TRACKS

I have an original *The Empire Strikes Back* Special Edition two-CD soundtrack set. Would it be worth a lot on the collector's market? How can I be sure how much it is worth now?

Zack Victor, Mahanomi, Minnesota, U.S.

What a collector's "worth" is really the price that another person is willing to pay you for it. And the very best way to get up-to-the-minute information like that is on go to eBay.com, where "*The Empire Strikes Back* CD," and you'll see what owners are trying to sell theirs for. Then click on "Advanced Search" and check the box "Completed listings only" to see what they actually sold for. The Special Edition two-disc set has been selling for anywhere from \$2 to \$8 or so—far less than the original cost.





SCOUTING THE GALAXY

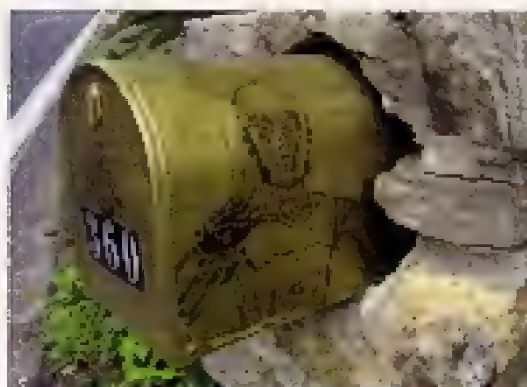
C-3 POST OFFICE

I noticed a huge oversight in the recent U.S. Post Office and *Star Wars* pairing: While R2-D2 always gets the headlines and basks in the glory, I feel his counterpart was slighted! So I went out and made a fitting salute to C-3PO. Yes, using my artistic abilities, a Sharpie, and our mailbox, I made a C-3PO mailbox!

In addition, I don't think enough credit has been given to our local postal carriers. These folks play a huge part in *Star Wars* collecting, as they deliver our eBay purchases, trades, and other *Star Wars* treasures. Our local postman, Mark, is a huge *Star Wars* fan and is always making sure the boxes marked *Star Wars* Shop or Lucasfilm are delivered with care and kept out of the rain and away from our dog, Indiana!

So hats off to C-3PO and the great folks at the Post Office. Rest assured that if the Death Star plans were sent via mail rather than droid it would have been a lot less messy!

Mitchell Hallock, Trumbull, Connecticut, U.S.



Well, Mitch, I assure you're now assured that your "Treasure" *Star Wars* packages aren't thrown over your gate like mine are when their regular carrier is out on her route. I agree that the USPS does a creditable job for the most part, especially considering the volume they have to contend with each day. It *did* help to know and appreciate your carrier... and thank *Star Wars* droid great fans every day!

GUILTY FUN

I know that action figures are one of the most popular *Star Wars* products, and often the most collectable. I'm wondering whether it would be worth it to keep any of the current action figures in their boxes to see if they go up in price or if I should just open them up and play with them. I'd really like to know the best thing to do so I can stop feeling guilty.

Kevin Webb, Rockford, Illinois, U.S.

What's causing your guilt?

Wanting to open your figures but being afraid to for fear you might miss out on a million-dollar windfall in 30 years? Or feeling guilty for wanting to play with them? With absolute assurance I can tell you that for every painted figure that quadruples in value—or even increases 100-fold—there are hundreds of thousands more (the vast majority) that will never again be worth what people paid for them. Open up your figures and play

with them! If there are one or two that, for whatever reason, you think might appreciate in value, then spritz and buy a duplicate to put away.

And stop feeling guilty. This is the fun stuff!

POWER DRAIN

I would like some advice regarding a 1979 Kenner vintage X-wing fighter I recently purchased. It's in good condition, a great display piece, and too good a price to walk away from. However the electronics don't seem to work. The owner stored the toy with the batteries inside, and they leaked a bit, but not enough to wreck anything. I've taken the ship apart, checked, and cleaned all the connections and tried different batteries. Still no luck! Is it possible to fix this problem or should I just leave it alone and enjoy it on display?

There are two other small things: The yellow sticker on the front must have had tape on it, and when someone removed it, about half an inch of the sticker came off. I've seen a lot of "repro" stickers online, but should I leave it or replace it? Is this really a big deal, since I don't plan on selling it? Last of all, the black "laser guns" on the end of the wings are a bit curved/warped inward. Are there any little tricks to straighten them out?

Gregory Kit, Kitchener, Ontario, Canada

At least questions, Greg, but the key to my answers was your comment that you bought it for display. I'd probably have other suggestions if you had bought it to revere or if it had cost you a fortune. While I have had more success over the years fixing up a toy for display (either the look or the electronics), I have had a couple of failures too. The first thing I'd do on the electronics problem is to buy a pair of the new alkaline-plus type batteries that are made for heavy-duty electronics. Sometimes, when a toy hasn't been powered up for a while, it needs more of an initial jolt at first, although



these two AA batteries power only a small red light and a "laser" sound. If that doesn't work, then one of the connections is probably broken off somewhere between the battery cage and the light and sound. To check it all out, you'd have to take the X-wing apart, check very carefully, and solder any broken connections.

As for the yellow sticker, since this is for display, I'd try to replace it with a repro. Since you've found one that you like, make sure you remove the entire existing yellow sticker first before applying the new one. As for your droopy guns, remove them from the figure and try softening them a bit with the lowest level heat of a hair dryer and once they're in the shape you'd like, hit them with cold air. It might work at least for a while. ☺

Please send your questions and comments about collectibles to

on email.

making sure to put
YOUR CITY AND COUNTRY

in the email along with your full name.

OR, you may send a written letter to:

Star Wars Insider, c/o Lucasfilm Ltd.,
1314 Market Street, San Francisco, CA 94102

For more information on Star Wars collecting, visit our website at www.starwarscollectors.com

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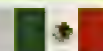
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INTERNATIONAL



WORDS: GUS LOPEZ



DOWN MEXICO WAY

WITH A LARGE STAR WARS FAN BASE, IT'S NO SURPRISE THAT A GREAT NUMBER OF WEIRD AND WONDERFUL COLLECTIBLES HAVE COME FROM MEXICO

Mexico has one of the world's most passionate and dedicated *Star Wars* collecting and fan communities anywhere, and over the past 30 years a wide range of unique *Star Wars* collectibles has originated from the southern neighbor of the U.S.

In 1978, the Lili Lady toy company issued its own line of large-sized *Star Wars* action figures. Though the company chose a familiar set of characters—Luke, Han, Leia, Darth Vader, Jawa, and R2-D2—the style was completely unique, as Lili opted to use doll bodies and accessories from earlier toy lines. This series also included a large-size Tusken Raider figure, issued nowhere else in the world. Each item has a unique design for Mexican distribution, yet the Tusken remains highest in demand as it was released in limited numbers.

The large-size R2-D2 figure is another interesting piece from the line as it appears to be a scaled up version of the Kenner small-size R2 action figure. The Lili Lady large-size series is next to impossible to find in original boxes and commands high prices when found. One of the unusual things about the packaging design is that it features the "pointy W" *Star Wars* logo that was used in early promotional items (such as the *Star Wars* mylar advance poster) prior to the first film's release. Why Lili Lady was still using this early logo a few years after the initial release is still a mystery.

All of the Lili Lady large-size action figures were featured prominently in retailer catalogs at the time. Lili Lady Toy Fair catalogs themselves are highly collectible as they were only printed and distributed to toy retailers.



TEMP "GUERRA DE LAS GALAXIAS"
Una maravillosa adaptación de la película del año.

PRINCESA LEIA
Midi 1999
Figura multi-artículo 1 año 100 cm.

DARTH VADER con 3 años
Con sus propias armas.
1 artículo en 1 año 100 cm.

LUKE SKYWALKER midi 1999
Con sus propias armas.
1 artículo en 1 año 100 cm.

HAN SOLO
midi 1999
Con sus propias armas.
Con su propia nave.
1 artículo en 1 año 100 cm.

WOMEN DE LAS GALAXIAS
Figura integrada del personaje.
Con sus propias armas.
1 artículo en 1 año 100 cm.

AN TU-95
midi 1999
Con sus propias armas.
Con su propia nave.
1 artículo en 1 año 100 cm.

JAWAS
midi 1999
Figura integrada del personaje.
Con sus propias armas.
1 artículo en 1 año 100 cm.

LUKE Y LEIA SUPERHEROES
LUKE Y LEIA
midi 1999

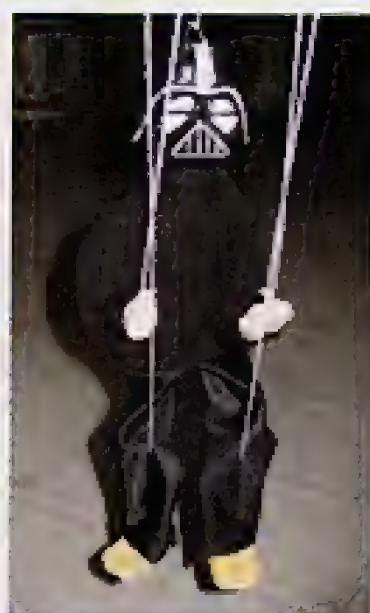
HAVE HAVE IMPERIAL DARTH VADER
midi 1999
Con sus propias armas.
Con su propia nave.
1 artículo en 1 año 100 cm.



© 1999 LILILADY



acción



CUSTOM PRICES

For some American collectors, heading to Mexico's border cities to find exclusive *Star Wars* items was a frequent pastime during the *Special Edition* and prequel releases. Besides the array of licensed items, there are occasional folk art pieces, and unlicensed products that appeal to some collectors. Shortly after the release of *The Phantom Menace* in 1999, I set out with a group of friends to Tijuana to find *Star Wars* food products and action figures. One of the prize finds of the day however was a set of large-size Darth Maul and R2-D2 piñatas that we pried into the back of a pick-up truck to bring across the border. The Maul design was especially notable, as the artist had pictured him with a charming smile. As we were coming back from the day trip, the U.S. Customs agents we encountered seemed perplexed by the

truck bed filled with piñatas and people and must have wondered what was inside.

Years later during the release of *Revenge of the Sith*, we found small unlicensed Darth Vader piñatas and Vader marionettes when we skipped a day of Comic-Con to head south of the border. There's no better entertainment at parties than pulling out the dancing Vader marionette. During the same trip, my friend Duncan Jenkins and I walked all over Tijuana looking for and buying *Star Wars* Nestle ice cream bars and Barcel chips.

Since it was extremely hot that day and the ice cream was melting rapidly, we immediately removed the ice cream bars from the *Star Wars*-themed wrappers and before long had a crowd of kids lining up for our free ice cream bar giveaway. (That got us worried we'd be perceived as exactly what your mom

always warned you about—strangers with candy.) Anyway, we left with many ice-cream wrappers, premiums, shipping cases, and even a few store displays.

Among the various food promotions for Episode III, my favorite was the small bag of *Star Wars* cereal issued by Kellogg's. The Episode III cereal came in a couple of different sizes and it was relatively easy to find them all, compared to the 100+ different cereal boxes sold in Mexico for Episode II. Also for Episode III, Style International released a set of *Star Wars* soaps that were distributed only in Mexico. The set consists of all the main heroes and villains from the movie. Why a soap line? Who knows, but I wonder if Style International heard that the final duel in *Revenge of the Sith* was to occur on a "lava" planet and thought something to wash with made sense! ☺



SET PIECE



WORDS: CHRIS TREVAS

KAMINO LANDING PLATFORM

DUEL IN A DOWNPOUR

When George Lucas and crew arrived at Stage 1 a day early to film on the Kamino landing-platform set, they found it wet—not with rain but with paint that had not yet dried. The main soundstage at Fox Studios, Australia was so huge they couldn't bring in heaters big enough to raise the temperature and dry the paint quickly.

After this unexpected delay the set could be drenched for the director on demand thanks to the special effects engineers, led by supervisor Dave Young. A rain system was installed in the ceiling that covered the entire platform. Square sections of specialized rain heads could be turned on and off in isolated areas to keep the actors wet while the cameramen remained dry. The spray could be adjusted from large droplets all the way down to a light mist and at a variety of speeds. Water was pumped into the rain system at a speed of seven and a half tons of water per minute, covering an area of approximately one-third of an acre. To prevent flooding of the entire stage an 18-inch dam was constructed around the set.

It is on this rain-soaked platform that Obi-Wan Kenobi catches up to Jango Fett and attempts to detain him. He draws his lightsaber quickly and the bounty hunter opens fire in return. After several exchanges the two manage to disarm each other and the fight turns from a duel of weapons to an old-fashioned exchange of blows. Punches, kicks, and even a head butt make this an unusually physical encounter. Lucas filmed for a day with Ewan McGregor and Temuera Morrison capturing most of the close-up action before

handing the reins over to second-unit director Ben Burt and the actors' stunt doubles.

Morrison recalls being very glad to hand over his helmet. "I'd breathe and it would fog up and I couldn't see anything. I also couldn't hear anything inside it, so I'd be standing there, wondering if they'd said 'action' or not." When the stunt double arrived he told him, "Here, mate, here's my helmet. You stick this on and go get wet for two days!" The stuntman standing in for Morrison suited up in softer armor made from injected foam for a wider range of motion and to prevent injuries from its hard edges.

Stunt coordinator and swordmaster Nick Gillard choreographed the fight after studying storyboards and animatics prepared by the art department. These computer animations laid out the broad action needed and the camera angles, which was an invaluable visual guide for the crew. They portrayed a knockdown, drag-out fight that went beyond what could be achieved on set. Rather than resort to complex wire harnesses or other stunt rigging, the more elaborate acrobatics and the physically impossible, such as Jango's flying, were left for ILM to execute with digital stunt doubles.

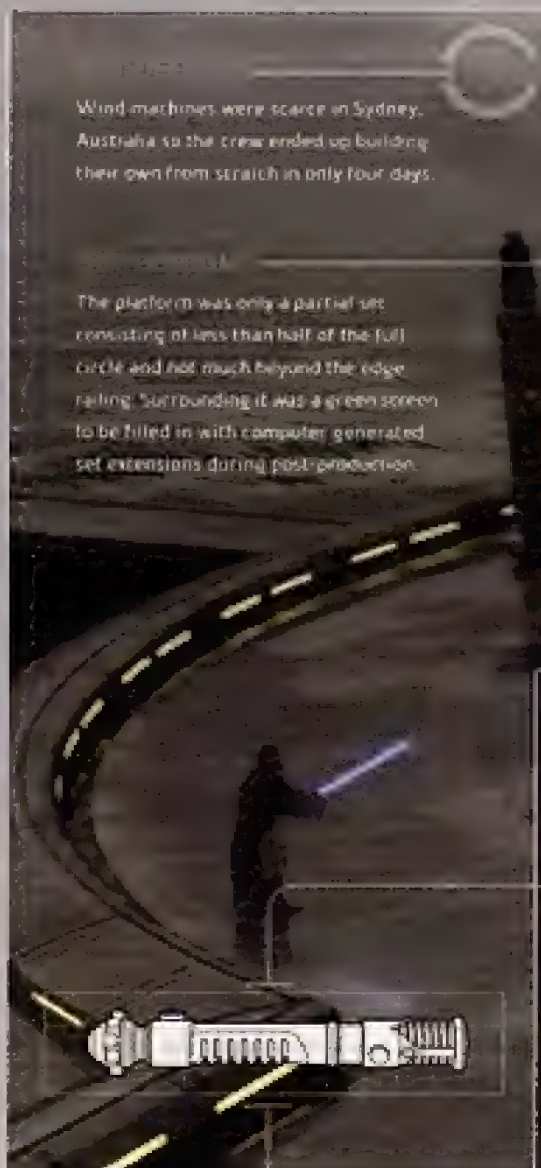
The crew spent a total of four days on this set, filming Obi-Wan's arrival as well as the rain-soaked duel. During post-production ILM added several computer-generated scenes, but even with all of the effects Lucas found he still needed more live action footage than they had been able to capture during the short time in Sydney. Additional pick-up shoots with McGregor and Morrison took place in March 2001 at Ealing Studios in London.

PLATE

Wind machines were scarce in Sydney, Australia so the crew ended up building their own from scratch in only four days.

THE SET

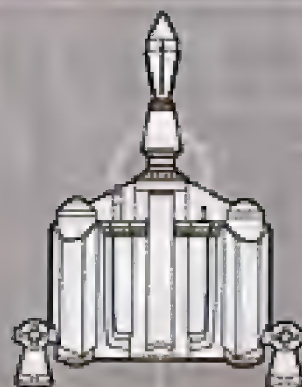
The platform was only a partial set consisting of less than half of the full circle and not much beyond the edge railing. Surrounding it was a green screen to be filled in with computer-generated set extensions during post-production.



Obi-Wan's lightsaber is a shinier version of the one he lost during his duel with Darth Maul. The props thrown around in this fight were lightweight chromed castings of the original metal prop used in *The Phantom Menace*.

DAVID PETT

Initially, Jango Fett's armor was going to be white as a visual reminder that he is the forefather of the Imperial stormtroopers. When Lucas saw the armor in development, cast in fiberglass and combined with aluminum powder, he decided to leave it the bare metal color.



SET

Jango's jetpack is the exact same design and color scheme as the one worn by his son, Boba in *Return of the Jedi*. Since the pack flies off and explodes during this fight, Boba must inherit his father's spore.

SLAVE 1

Slave 1 was represented by a simple green ramp on stage. It was there for Boba and Jango to walk up. It was ultimately replaced by a completely computer-generated model ship. The only portion physically built at full size was the cockpit interior located in a separate soundstage.

IT'S A WON

Stage 3 was chosen for the Kamino set because the soundstage was doped for easy drainage. It had originally been built to accommodate livestock (the site was once a fairground) and would typically be hoed down after each animal judging.

STUNT

Lucas pushed the limits of digital stunt doubles in *Attack of the Clones*. He wanted to be able to show them from as close as the knees up, which necessitated more realistic clothing, hair, and skin than ILM had ever done previously. This shot of Doc Wren is a digital double of Ewan McGregor.

PADALJAN'S

HOW TO DRAW: MAX REBO

CONTINUING OUR SERIES ON UNLEASHING YOUR CREATIVITY, WE LOOK AT HOW TO DRAW A MUSICAL MASTER!

Nowhere in the *Star Wars* galaxy do we see a more outrageous group of intergalactic dancers, singers, and musicians than we do at the infamous palace of Jabba the Hutt. The most memorable of this talented gang of musical misfits may be the blueskinned keyboard player Max Rebo. Here's *Star Wars Insider's* guide on how to draw him!

STEP 1

Begin by identifying and blocking in the basic shapes. Try not to apply too much pressure with your pencil as you draw. Use your whole arm to draw, not just your hand! Be confident in the marks you make and don't worry too much about drawing perfect ovals or lines. Think about filling the whole page with your sketch.



STEP 2

As you draw lines and circles, the keyboard begins to evolve and take shape. You might want to search the Internet for photo reference if you don't know exactly what Rebo's keyboard looks like. As you grow as an artist, keep expanding your collection of references. Use the Internet, books, and your own personal collection of life-drawings to refer to when you draw.



STEP 3

Add lines to further define Max's pudgy arms and floppy ears. Keep your lines soft and wavy, not straight or stiff.

CORNER

WORDS & ARTWORK: CYNTHIA CUMMENS



STEP 4

Continue to add detail throughout the sketch. Avoid getting stuck in one area of your drawing. Develop your entire sketch as a whole.



STEP 5

When inking your sketch, determine which lines you wish to trace and erase the rest. Varying the line weight can make your sketch more expressive (though some artists use single-line weight which can be highly effective, especially when color is added). If you want to color your drawing with watercolors, make sure the ink you use is waterproof. If you don't have professional artist ink and you just want to practice, you can use a thin Sharpie.

STEP 6

You can use markers, paints, pastel, or even Photoshop to color your work. There are lots of helpful books on the subject of color, so if you want to be an artist, visit your local library and start reading about this complex subject. Since this might be your first drawing, don't be afraid to experiment with color. Be bold, be expressive, and remember, keep drawing even when it feels challenging or too hard. That's when you'll be learning the best lessons. Persistence is key, so keep drawing and have fun! 🐘

If you have questions about this sketch, or want to learn more about how to draw Max Rebo, send an email to c_cummens@yahoo.com and I'll answer your questions! Happy Drawing!

Find more drawing tutorials at starwars.com/kids. To learn about Cynthia Cummins and her work, visit her site: cynthiacummensart.com



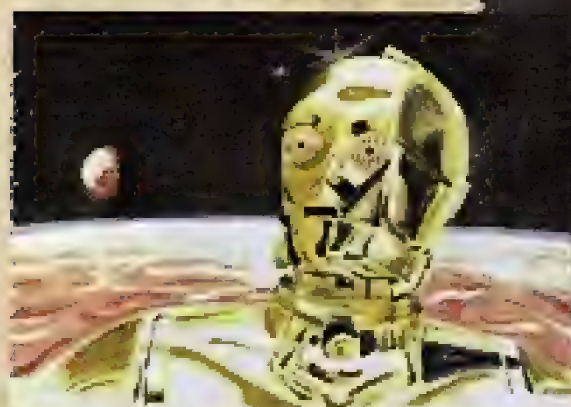
BANTHA TRACKS

VOL. 28

BY THE FANS.
FOR THE FANS.

BANTHA TRACKS CELEBRATES 30 YEARS OF STAR WARS INSPIRATION

The *Star Wars* saga has inspired countless creations over the years, from fan movie makers, costumers, artists, cartoonists, authors, illustrators, and entertainers. It also has inspired what could be described as lifestyle art: fans prompted to professions such as teaching; to promoting good causes in their communities; to exploring new careers; or to contributing their diverse talents to benefit charities. There seems no end to *Star Wars* and *Bantha Tracks* readers continue to prove it with their personal stories, art, and experiences.



Above and left: Kyle Babbitt, a freelance artist and member of Hyperspace, was inspired to illustrate these striking portraits of the infamous Boba Fett and the omnipresent C-3PO.

Bantha Tracks Submission Guidelines:

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions will not be returned. Each submission must include the creator's name, age, contact information, date

the work was created, and a postmark that the work is original, created by the person submitting it, and that the person is a member of the Official *Star Wars* Fan Club.

Send electronic files to banthatracks@starwars.com, or send your snail mail to: Bantha Tracks, c/o Mary Franklin, P.O. Box 20911, San Francisco, CA 94112.



Above: Artist Lish Margus took the time between other projects she is working on to create a piece in honor of the 30th anniversary of *A New Hope*.

Below: Matt Harrison wrote: "I'm an older *Star Wars* fan who back in 1977, like many other millions of children, got caught up in the *Star Wars* fever that swept the world and that has stayed with me ever since. In fact, till this day, I've been lucky enough to contribute cover art to Dark Horse *Star Wars* Comics and I'm currently working on six scenes for the PSP version of *Star Wars Battlefront: Renegade Squadron*. Back in 1977 in the UK seaside town of Blackpool, I took these photos of what must have been a hastily-erected life-size illustration of an X-wing fighter with C-3PO and R2-D2 in front. These days you wonder if permission was sought, but no matter, it was great for us kids to see."

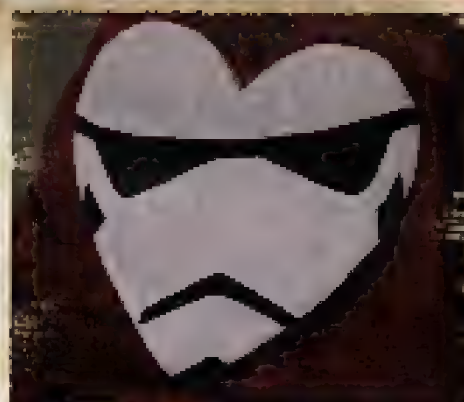


Above: Artist Lawrence Reynolds wrote "This composition, called *Celebrate Our Saga*, builds on Anakin's run to the dark side—which sparked the Rebellion, the return of the Jedi and the fulfillment of Vader's ultimate destiny."



Below: Original art by Francisco Rob Garcia, completed on a Wacom Board using Photoshop.

Below: *Way of the Sith* Original artwork by Hyperspace member Zoltan Simon



Above: "I am not an artist but needed something simple to create on a mask that would be donated for a charity fundraiser called 'Tornal Mi Consona,'" says Theresa Watson. "I decided to recreate a stormtrooper with glitter."

Below: Scott Zambelli has been a fan of *Star Wars* since he was four, and first saw *A New Hope*.

"I love *Star Wars* sooooo much I always look forward to the next issue," says Zambelli. "As an aspiring artist, I enjoy seeing the artwork submitted by many other fans. The artist's picture of the bedridden bounty hunter in the gallery, Boba Fett, was done using a combination of marker and pencil, before he used Photoshop to colorize it."



"IT ALL BOILS DOWN TO THIS, STAR WARS HAS ALLOWED ME TO INDULGE MYSELF IN A KIND OF WAKING FANTASY THAT WILL CONTINUE TO BOTH AMAZE AND ENTERTAIN ME FOR MANY MORE YEARS TO COME. I ALSO CAN LOOK FORWARD TO PASSING ALL THAT I KNOW AND LOVE ABOUT STAR WARS DOWN TO MY SON, DANIEL, WHO WILL BE THREE IN JUST A FEW SHORT WEEKS. HE ALREADY ENJOYS PICKING UP HIS HASBRO LIGHTSABER AND WHACKING HIS DAD OR THROWING SOME SITH LIGHTNING WITH A FORCE PUSH THROWN IN FOR GOOD MEASURE!"

—Anthony Power, founder and leader of the Jedi Assembly cosplaying group, "Bringing Balance to the Force."



Above and below: "I recently came across these two pictures," writes Lon Hoffman. "I was Princess Leia and Dawn Vogel, and my sister was Chewbacca. The only things purchased were the masks and the water guns. My mom made the rest, even my Leia Star Purts. Happy Birthday & New Hope! You brought this lot a lot of joy that still keeps going in 2007."



Above: Kyle McKinley, a 10 year old Hyperspace member, attended the Oklahoma City Metropolitan Library's 30th Anniversary Star Wars party. A bride who asks in the vicinity taking pictures for her wedding wanted to get in a few photos with Kyle's fundraising club, the JediDKG (www.jedidkg.com).



"In May, 1977, I was eight years old and my world changed. The moment I saw that Star Destroyer move across the screen, my imagination was sparked in ways it never had been before. I didn't have much of an interest in reading until then, but thanks to Star Wars I began reading every magazine, comic book, and novel I could get my hands on that tied a connection to Lucas' imaginative world.

"As I grew older and the Star Wars obsession and collecting continued, my love for reading and writing did as well. By the time I graduated from college I knew that I wanted to be an English teacher and help inspire other young people to read and write and learn the ways of the Jedi. In 1997, the year that Star Wars returned to the big screen as the Special Edition, I put my Master's Degree in Teaching to good use as I began teaching reading and writing to middle school students. And, of course, I used my love of Star Wars, and its exciting return to our pop culture, as a way to get students interested in their schoolwork.

"I also started an after-school club for students who were fans of Star Wars, many of them just discovering it for the first time that year. Whether in class or in the club, it was so exciting to see young people reading together, writing together, sharing memorabilia and ideas, and even writing scripts and filming their own movies together.

"I am so thankful to George Lucas and everyone associated with Star Wars for all the creativity that has been inspired in young people over the years. It is amazing to see my students and my own child(ren) today gaining skills and confidence in reading and writing with the help of the same galaxy far, far away that started me on my journey back in 1977."

—Lon Hoffman, 40th Teacher, Teacher of the Year





EDITORIAL

30 YEARS UNDER THE INFLUENCE

10 • \$25 • \$50

Over the years I can honestly say I've been under the influence of a great many things: the occasional cocktail; favorite movies; Spider-Man comics; a few select men; a few more clever cats; innate restless wanderlust; wide open spaces; Harry Potter spoilers; and my good friends, who always deserve to be listened to no matter what... to name just a few.

However powerful each of these influences might be, it's safe to say that none have affected me longer than the Star Wars saga has. The chain of events sparked by my first viewing of Star Wars, and the effects those events continue to have on my life have outlasted boyfriends, marriages, infatuation with other movie franchises, and any new location I have chosen to live and work in over the years. The only influence as consistent as Star Wars are my friendships, and many of them were forged through a common affection for the saga.

My guess is that every single person reading Bantha Tracks has a story of being influenced by Star Wars. It might be slight or great, but the galaxy has affected us all, and our culture along with it.

Careers. There have been hundreds of letters to Bantha Tracks that recount how the writers chose their specific career thanks to being inspired by Star Wars; artists and moviemakers certainly, but also teachers and social workers and doctors. I hotted off to become a professional cowgirl after high school, thanks to being inspired by the twin setting suns.

Values. According to the Bantha Tracks mailbag, many of you are continually influenced by the hero's journey through Star Wars, and the saga's illustrations of the choices that must be made between good and evil. You might dress up on the dark side, but embrace the values of the light side for your daily living.

Community. Star Wars might initially have driven me far away from home, other people, and good shopping to seek my own adventure, but for many the movies created a community of friends and compatriots who not only shared a love of the story, but also shared a love of doing good with a liberal dose of fun added in to the mix.

Crazy. I can't ignore the crazy aspect of Star Wars fandom, but I mean it in the most complimentary way. How many of you slave Leia's, bounty hunters, farm troopers, dancing Ewoks, and Darth Mauls are caring, hard-working members of your communities who live by a good ethical code? I would bet almost all of you, whether you want to admit it or not. Star Wars gives us a channel for breaking out and having more fun than the average fan.

After 30 years the influence of Star Wars continues. If you could write how Star Wars influenced you in one sentence, what would it be? What would that one sentence be? Email it to banthatracks@starwars.com.

Get in Tracks!

Macy Franklin

Editor, Bantha Tracks



THE WAY WE WERE

Aaron Rowe is Stage Manager at Walt Disney World in Orlando, Florida, and veteran of more than one Star Wars Celebration. Among his many stage managerial duties at Disney World, Rowe works on the Star Wars Disney Weekends. We can see that his enthusiasm for Star Wars started early!



INDIANA JONES

WORDS: J.W. RINZLER

Indy Vault #5

FINDING THE LOST ARK

FIGURING OUT SOLAR ALIGNMENT!

Scoreboards by Dave Magerl from the 1980 show how director Steven Spielberg pre-visualized Indy's discovery of the Ark's hidden temple in the map room. Although these boards for *Raiders of the Lost Ark* have been published before, not all of them have been seen in color.

To locate the map, Indiana Jones makes use of a medallion discovered by Abner Ravenwood, a staff of a specific height, and the Sun. Audiences have always taken this in their stride. However, during the original story conference in late January 1978, George Lucas, Steven Spielberg, and screenwriter Lawrence Kasdan spent a good deal of time trying to figure out how this would and could make sense. After all, the Earth and the Sun are constantly moving in relation to each other, and the differences aren't even a period of approximately 1,000 years—about the time between the creation of the map

room and 1936. How could the ancient map-makers and medallion/staff-makers know how to align them so far in advance?

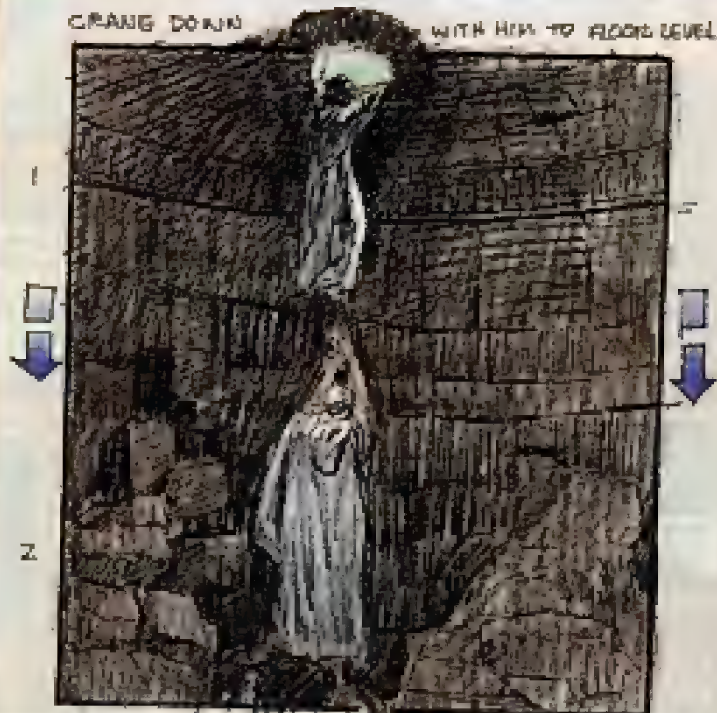
The trio came up with several fairly complex solutions that attempted to explain how Indy would know when the Sun would be in the right position—and even how the sunlight would enter the room. The answer was to have Indy enter via a dipole through which the Sun could plausibly shine given the film's time of day. The other problems were just easier to ignore, of adventure-movie logic, which doesn't always require a high level of consistency in time.

The idea of a Mast Flag being part of Indy's escape route was immediately dismissed as being too complicated. As writer Kasdan says, "It was a little bit of a mess, and it was a little bit of a mess."

Best cover: The Mast Flag scene of the movie.

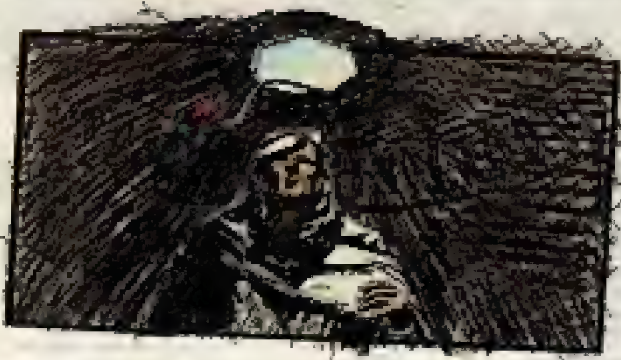
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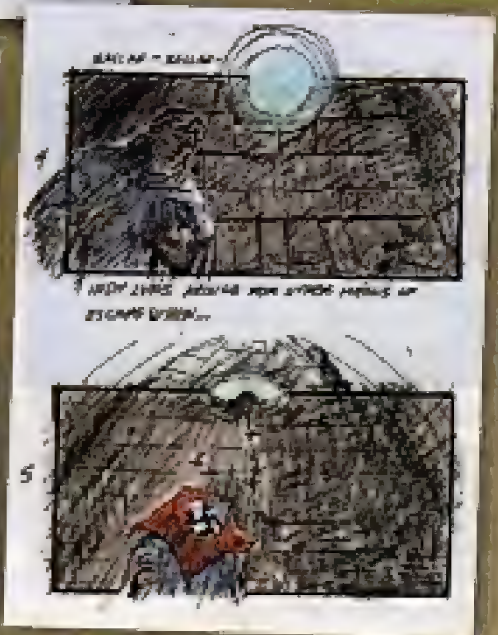
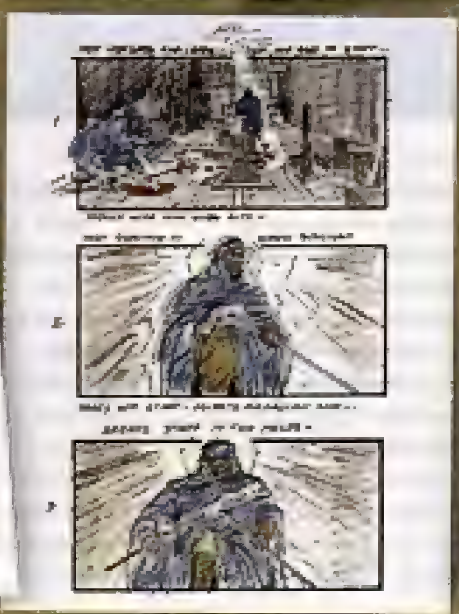
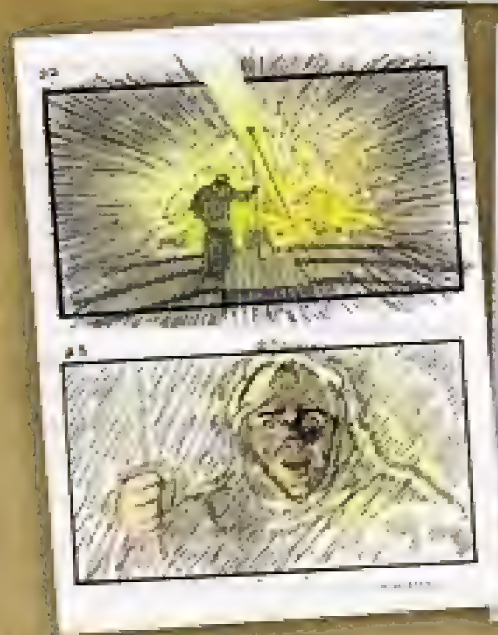
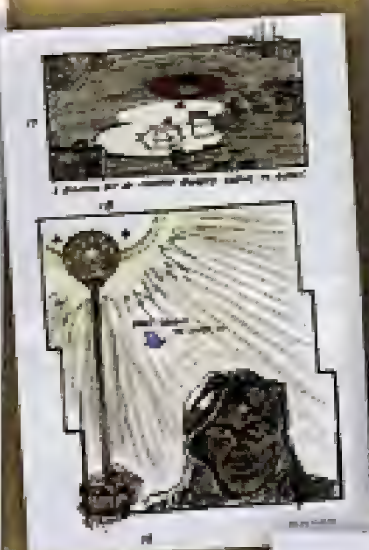
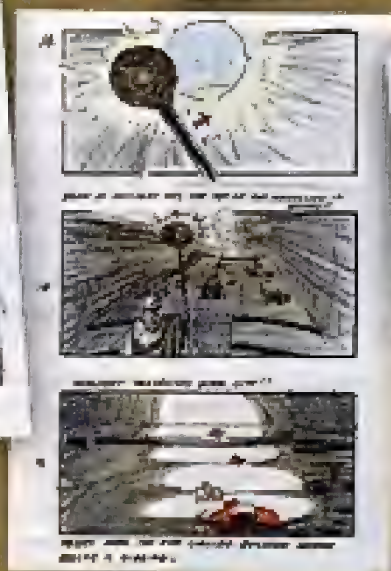
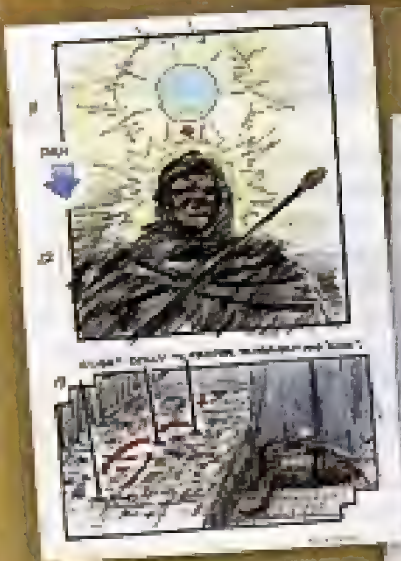
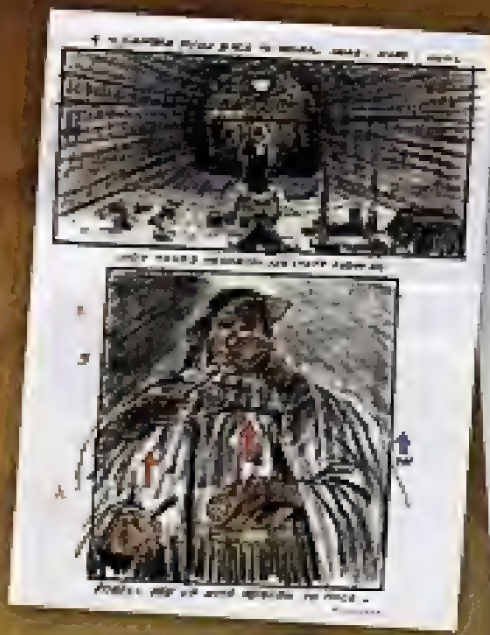
WITH HIM TO FLOOR LEVEL.



2

3







AROUND THE WORLD IN 80 PARSECS

THIS TRULY HAS BEEN A SUMMER OF STAR WARS. FROM KIDS MEETING STORMTROOPERS TO GROWN-UPS WHO CUSTOMIZE THEIR "TOYS" (OK, POWERBOATS!) TO PAY HOMAGE TO A CERTAIN DARK LORD OF THE SITH, IT SEEMS THAT THE SAGA CAN BE FOUND EVERYWHERE. SO WHERE HAVE YOU SPOTTED STAR WARS? SEND IN YOUR LETTERS AND PHOTOS. AND LET US KNOW!

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There is a growing consensus that the current economic crisis is affecting the world's poor disproportionately. The International Labour Office (ILO) has estimated that the number of people living in extreme poverty has increased by 100 million since 2007, and that the number of people living in relative poverty has increased by 200 million. The ILO also estimates that the number of people living in extreme poverty has increased by 100 million since 2007, and that the number of people living in relative poverty has increased by 200 million. The ILO also estimates that the number of people living in extreme poverty has increased by 100 million since 2007, and that the number of people living in relative poverty has increased by 200 million.



wishing to imitate their heroes, the art of a lightsaber in the dark is almost equivalent to a set of dance moves.)

Of course, the *Star Wars* films would still stand up without the innovation that was the lightsaber, but would they really have such mass appeal after all this time were it not for that iconic clash of beams that captured the public imagination back in 1977? I'd love to know what other readers think!

R. Burton, M.D., P.A., U.S.

Interesting theory! To what do you attribute Star Wars' success? Write in with your ideas!

EMPIRE ADVENTURES

In 1978, my uncle and I won a competition (from a carpet company in Northampton) to see *Star Wars* on the second day after the London premiere at the Odeon Leicester Square. I remember the foyer was decorated with large scenes from the film plus some cardboard cut-out stormtroopers that lined the carpet to the theater entrance. I remember cut-outs of C-3PO and a Tusken Raider too, but at that moment didn't know who and what they were!

Secondly, and maybe of more interest, the same uncle and I were invited onto the set of *The Empire Strikes Back* at Elstree where we spent the day on the Carbon Freezing Chamber set with all the stars except Mark Hamill, whose wife was having a baby. George Lucas wasn't on set either, but we briefly spoke with everyone else, except Harrison Ford who signed an autograph (I was 11 at the time!).

Justin Mitchell, by e-mail

Sounds like you had a cool time Justin! Have any other readers visited a Star Wars set? Write in and tell us!



VADER TAKES TO THE SEAS!

I just wanted to let you see what my husband did to our boat. It is a 2006 Mastercraft X2. He is 34 and has been a Star Wars fan since he was four.

Major Issue 1: Unemployment (10% of marks)

Amoreggiare Maria, most importante!

LIGHTSABERS: THE KEY TO SUCCESS

No one would deny that the *Star Wars* movies are amazing films on a number of levels, but I have a theory about what made them more memorable than any space saga before or since. Put simply, it's the lightsabers. No other fight scene in any other movie has ever had the visual impact that these elegant shafts of laser light convey. They combine the epic, swashbuckling feel of an Errol Flynn film with the futuristic edge of a blazing ray gun, and—while a sword or gun battle can seem clumsy or chaotic—this combination of the old and new has a defined, dance-like quality that lingers in the memory far longer than any other on-screen skirmish. (And for children

Adam and pal meet up in London!



MEETING THE TROOPS

I went to the *Star Wars* exhibition at County Hall in London with my cousin over the summer and it was brilliant! I was chosen to be a Jedi Padawan—I had to train as a Jedi and battle Darth Vader and Darth Sidious! There was lots of cool stuff to see, like my favorite bounty hunter Boba Fett (and his dad, Jango), the mouse droid, and Anakin's Podracer. I am really enjoying the *Clone Wars* graphic novels and *LEGO Star Wars* at the moment. *Star Wars* rules!

Adam Torr, by email

STAR WARS FANS GO TO TOP OF THE CLASS!

As I was reading my *Star Wars Insider* #94, I had to laugh at—and of course respond to—the question posed under the "Comlink" section. The reason I laughed was because, while at work about a month ago, I was asked that very same question: "If *Star Trek* fans are called 'Trekkies', what are *Star Wars* fans called?"

My answer? "SMARTER!" Thanks for the chance to pass this one on! You guys—and the *Insider*—are great!!

Donna Liebergen, Green Bay, U.S.

A great answer, Donna! Glad to hear that you enjoy the magazine!

SPOTTED AT THE SMITHSONIAN

Here is a picture I took of R2-D2 and C-3PO in front of the ENIAC (Electronic Numerical Integrator And Computer) display at the Smithsonian Air and Space Museum in Washington D.C. I took the photo in May of this year while my wife and I were on vacation.

I received my membership kit today and liked the pencil, kitchen magnet, and picture from the animated series.

Joe Moschetti, CA, U.S. ☺



The droids greet the fans at the Smithsonian

BOUNTY HUNTERS

CRAFTSMANSHIP
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Meet the stars, show the evidence, win the bounty! *Star Wars Insider's* Bounty Hunter section is sponsored by Kotobukiya. Each winner will receive a super Kotobukiya *Star Wars* statue, worth about \$100!

SKYWALKING ON CLOUD NINE

I have included a picture that was taken recently at Celebration Europe in London in July. After queuing for three and a half hours my girlfriend and I were ecstatic to meet none other than Mark Hamill himself! He was very polite, shared a joke with us, and commented on the fact that we were a nice couple. It made my year and I'm still on a high. What a day!

Clinton Davey, Crawley, England

Great shot Clinton! That's one in a million. We have no choice but to name you as our first Bounty Hunter of the month.



LEIA MEETS MATTI

I am sending in a photo for the contest of readers pictured with a *Star Wars* celebrity. I was posing on Jabba the Hutt at DragonCon 2006 in Atlanta, when Matthew Wood, aka the voice of the fragile-chested General Grievous, walked over and asked to have his photo taken with me! Of course I was thrilled!

Amira Sa'ad, by email

Very cool photo Amira! We have no choice but to cough up a prize!



Can you guys go one better? Did you approach Alec? Have you hugged Harrison? Or maybe you cuddled with Carrie? We want to see your photos!

"SHE MAY NOT LOOK LIKE MUCH, BUT SHE'S GOT IT WHERE IT COUNTS, KID." – **HAN SOLO**

STAR WARS

THE CELEBRATION CONCLUDES

IT'S THE FINAL 30TH ANNIVERSARY ISSUE OF *STAR WARS INSIDER*, AND WE'RE GOING OUT WITH A BANG!

ROGER CHRISTIAN

Roger Christian has been active in the galaxy far, far away since *A New Hope*. Given the responsibility of creating weird vehicles, weapons, and even robots, Christian's creations became a vital part of the saga.

BEN BURTT

It's impossible to watch the *Star Wars* movies without appreciating the amazing sounds. From the mechanical breathing of Darth Vader to the grunts and growls of Chewbacca and the chirpy beeps of R2-D2, it's all music to the ears of Ben Burtt.

STAR TOURS AT 20

This year marks the 20th anniversary of the *Star Tours* thrill ride in Anaheim California's Disneyland theme park. Retrace the development of the ride and the history of its merchandising.

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DECEMBER 4

UK NEWSAGENTS:
DECEMBER 6

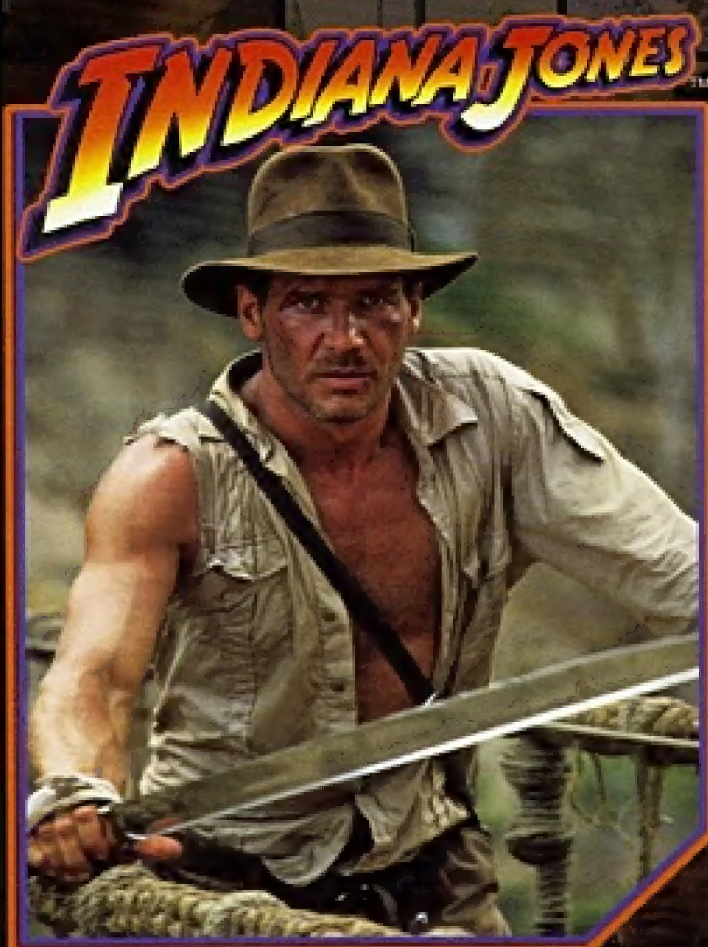
"THE *MILLENNIUM FALCON* COCKPIT
IS MY PROUDEST ACHIEVEMENT!"
– ROGER CHRISTIAN



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So while other *Star Wars* fans may be in the dark, you've already got the inside track on these exciting new developments. No need to thank us. After all, looking out for our fans is our #1 priority.

Release date: Nov. 16, 2007.

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